THE ART OF
GEARS 5

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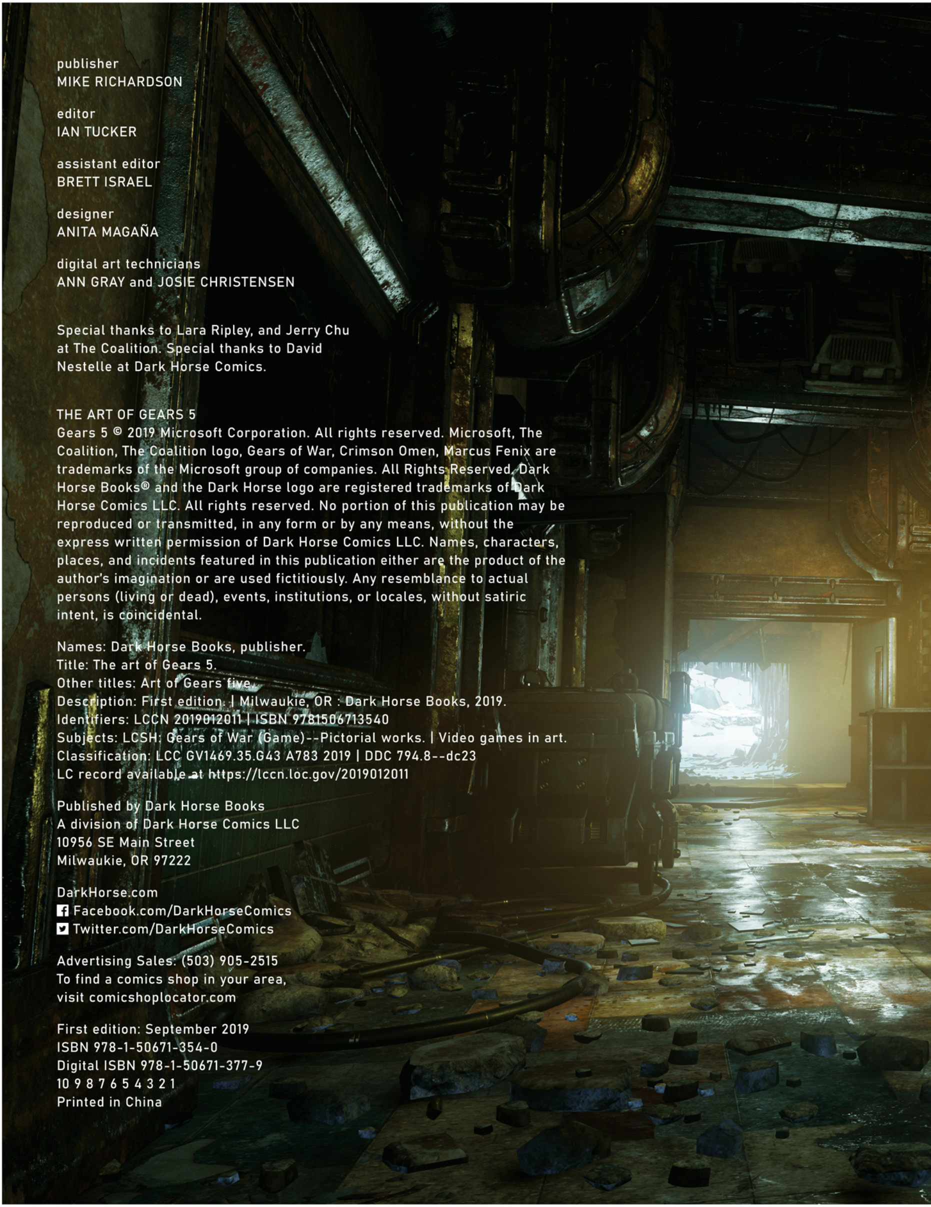

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Special thanks to Lara Ripley, and Jerry Chu at The Coalition. Special thanks to David Nestelle at Dark Horse Comics.

THE ART OF GEARS 5
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Names: Dark Horse Books, publisher.
Title: The art of Gears 5.
Other titles: Art of Gears five.
Description: First edition. | Milwaukie, OR : Dark Horse Books, 2019.
Identifiers: LCCN 2019012011 | ISBN 9781506713540
Subjects: LCSH: Gears of War (Game)--Pictorial works. | Video games in art.
Classification: LCC GV1469.35.G43 A783 2019 | DDC 794.8--dc23
LC record available at https://lccn.loc.gov/2019012011

Published by Dark Horse Books
A division of Dark Horse Comics LLC
10956 SE Main Street
Milwaukie, OR 97222

DarkHorse.com
Facebook.com/DarkHorseComics
Twitter.com/DarkHorseComics

Advertising Sales: (503) 905-2515
To find a comics shop in your area,
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First edition: September 2019
ISBN 978-1-50671-354-0
Digital ISBN 978-1-50671-377-9
10 9 8 7 6 5 4 3 2 1
Printed in China

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FOREWORD

Challenge expectations.

Rod Fergusson gave us this simple but powerful guidance at the start of production on *Gears 5*. To me, this meant that we could push the art into places we hadn't gone before and give fans more "contrast" in respect to our art content.

Unlike *Gears of War 4*, which took place over a 24-hour period, the events of *Gears 5* encompass a much longer timeline. This expanded timeline, as well as Rod's direction, allowed us to set our game in a more diverse set of environments.

From thin glacier openings that force the player to shimmy their way through, to expansive desert wastelands that require new forms of transportation, the boundaries of environmental scale have been pushed in a way we never have before.

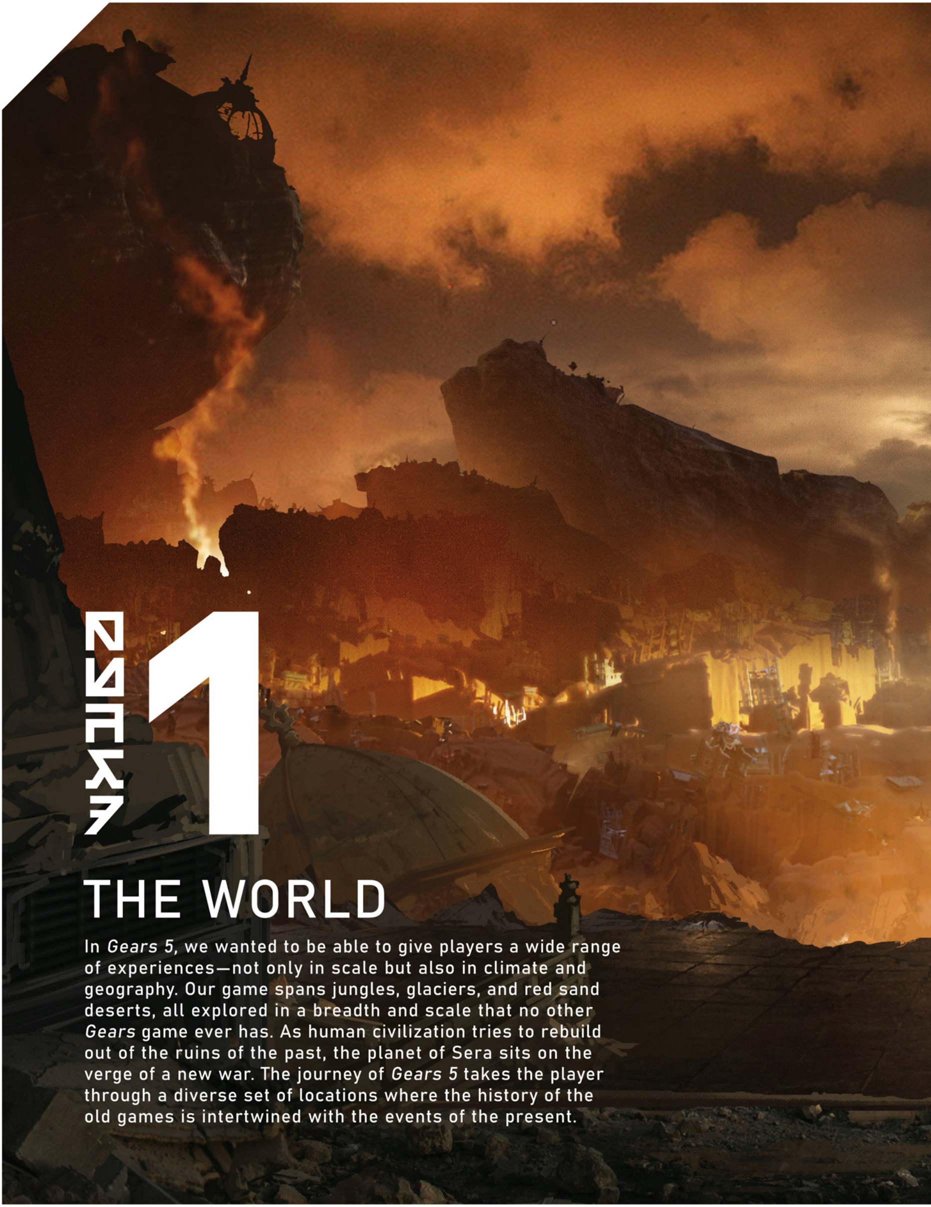
Our characters have also been outfitted with customized armor sets, appropriate for the varied climates they explore and fight in.

The color palettes in *Gears 5* are rich and diverse, and as you play through each chapter, our hope is that you will be left with a lasting impression that reflects the atmosphere and mood appropriate to the events of our story.

This breadth of content not only brings new opportunities but also new challenges, ones that would not have been overcome without the tireless efforts of the Coalition Team. Creating art for *Gears 5* has been a collaborative journey and to be able to put our heart and soul into something that is going to be received by passionate fans is a true honor.

I hope you enjoy the art of *Gears 5* as much as we enjoyed making it!

ARYAN HANBECK
art director



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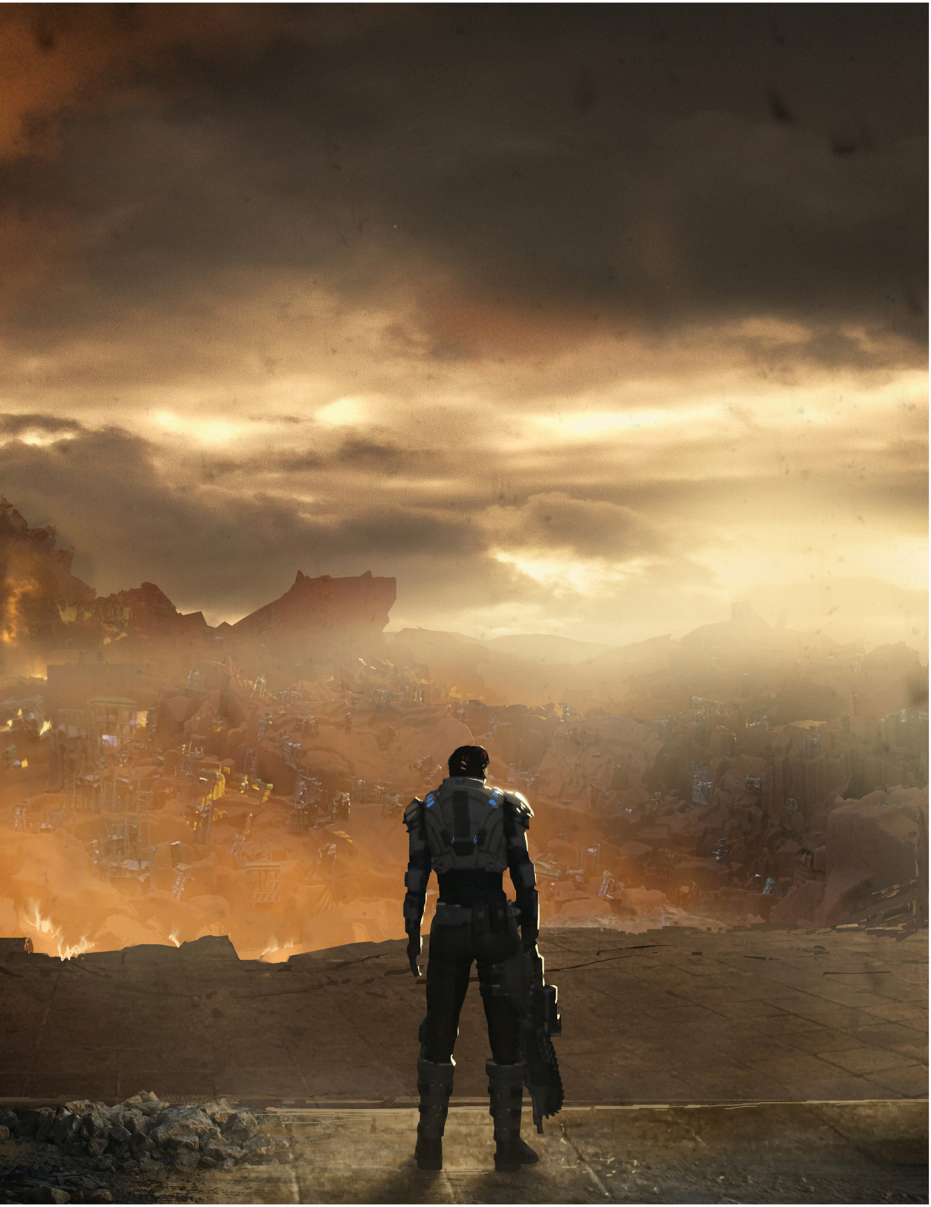
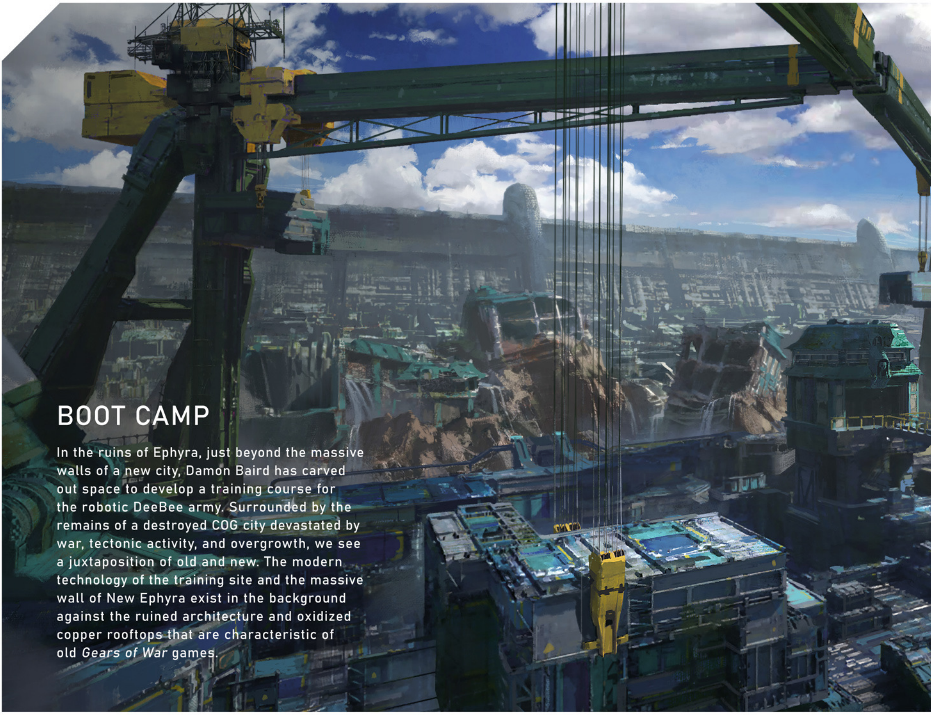
THE WORLD

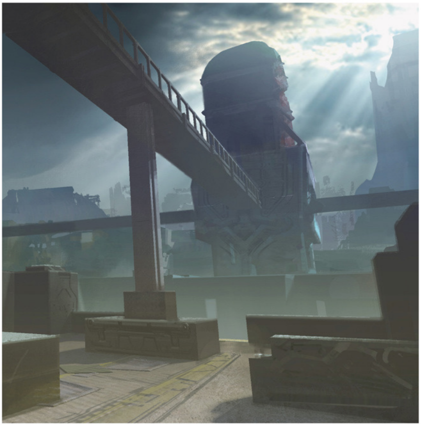
In *Gears 5*, we wanted to be able to give players a wide range of experiences—not only in scale but also in climate and geography. Our game spans jungles, glaciers, and red sand deserts, all explored in a breadth and scale that no other *Gears* game ever has. As human civilization tries to rebuild out of the ruins of the past, the planet of Sera sits on the verge of a new war. The journey of *Gears 5* takes the player through a diverse set of locations where the history of the old games is intertwined with the events of the present.

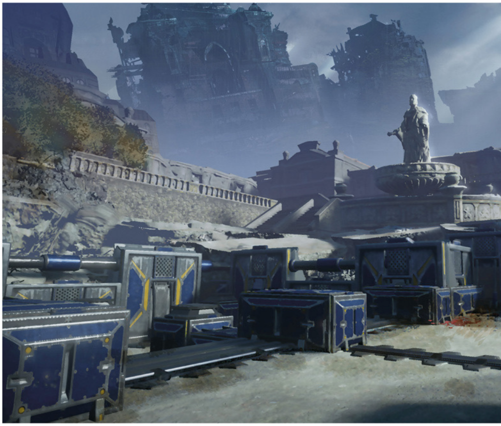


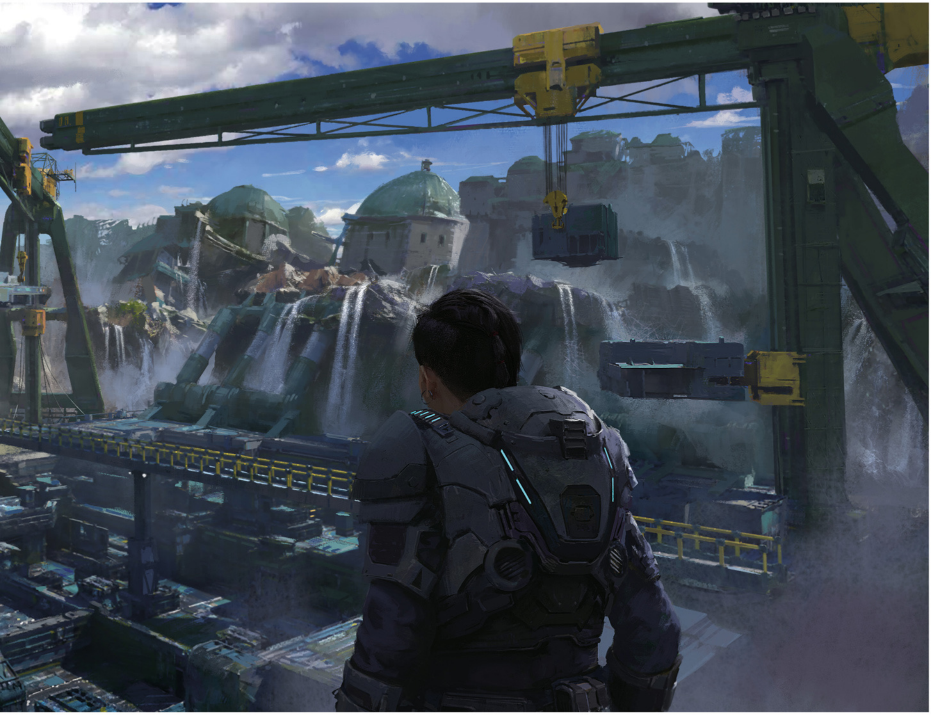


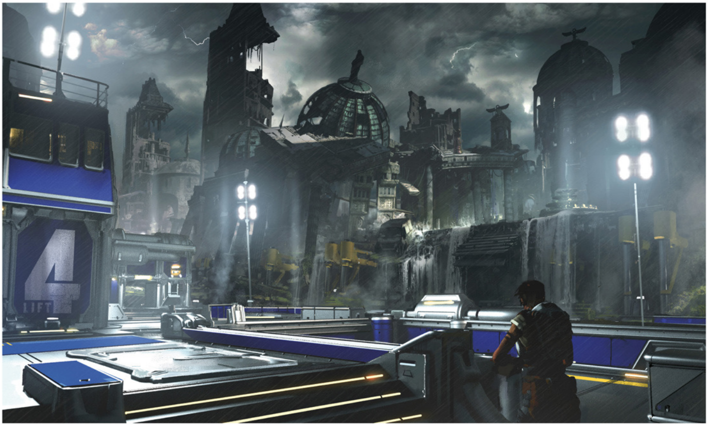
BOOT CAMP

In the ruins of Ephyra, just beyond the massive walls of a new city, Damon Baird has carved out space to develop a training course for the robotic DeeBee army. Surrounded by the remains of a destroyed COG city devastated by war, tectonic activity, and overgrowth, we see a juxtaposition of old and new. The modern technology of the training site and the massive wall of New Ephyra exist in the background against the ruined architecture and oxidized copper rooftops that are characteristic of old *Gears of War* games.





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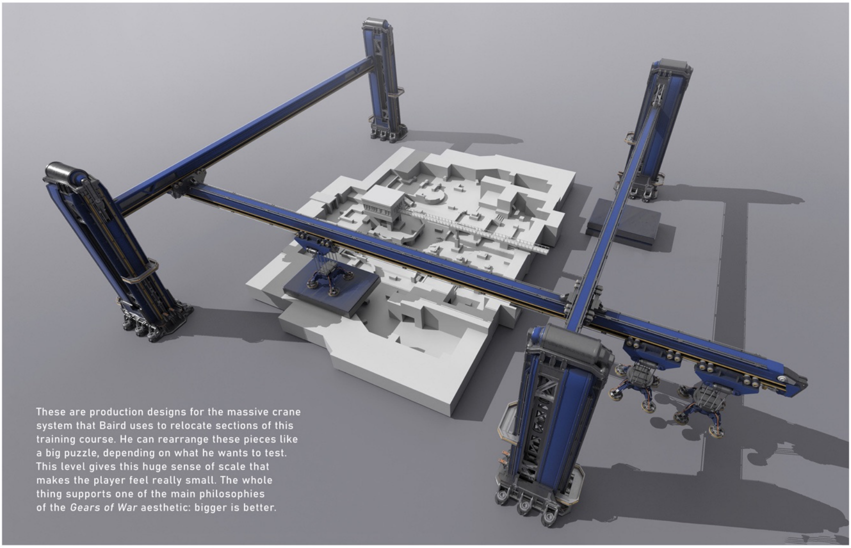
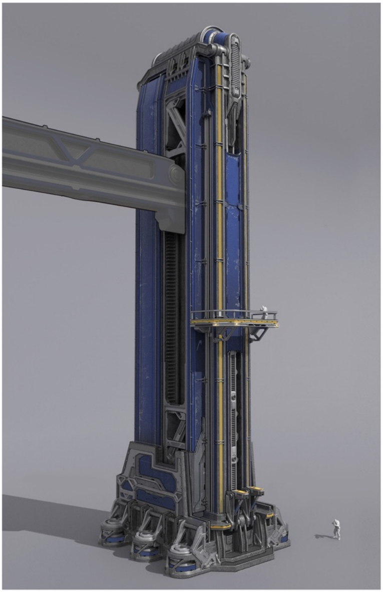
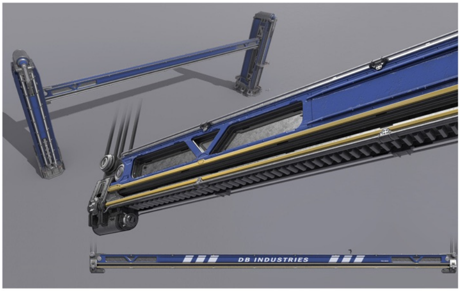
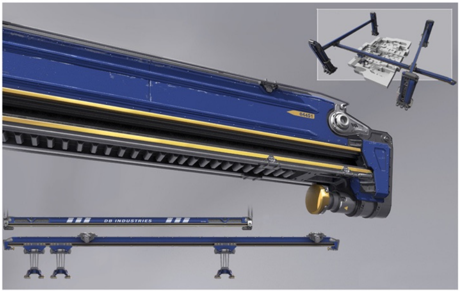
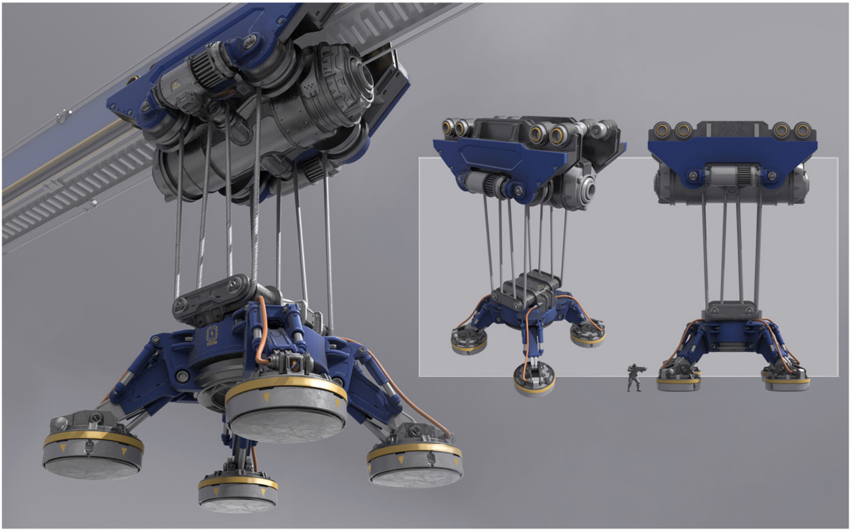


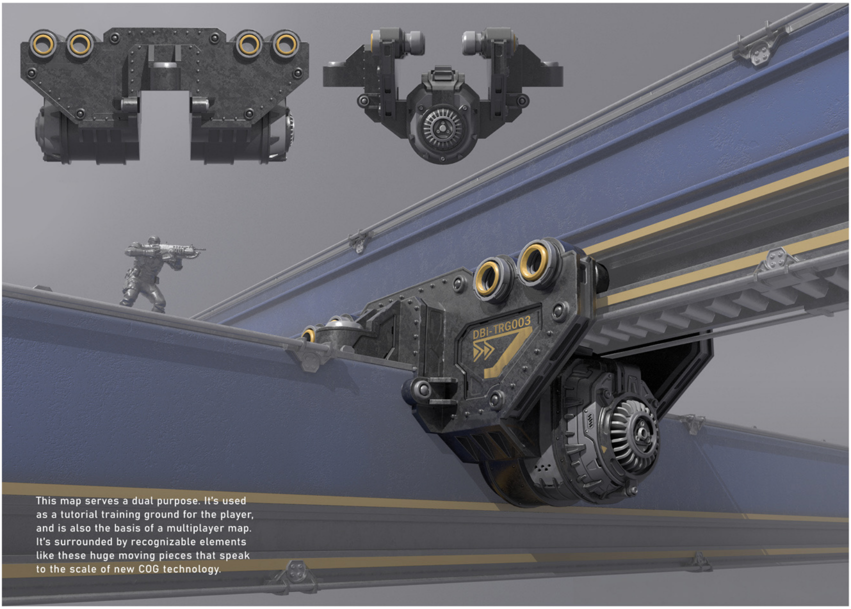
These are production designs for the massive crane system that Baird uses to relocate sections of this training course. He can rearrange these pieces like a big puzzle, depending on what he wants to test. This level gives this huge sense of scale that makes the player feel really small. The whole thing supports one of the main philosophies of the *Gears of War* aesthetic: bigger is better.



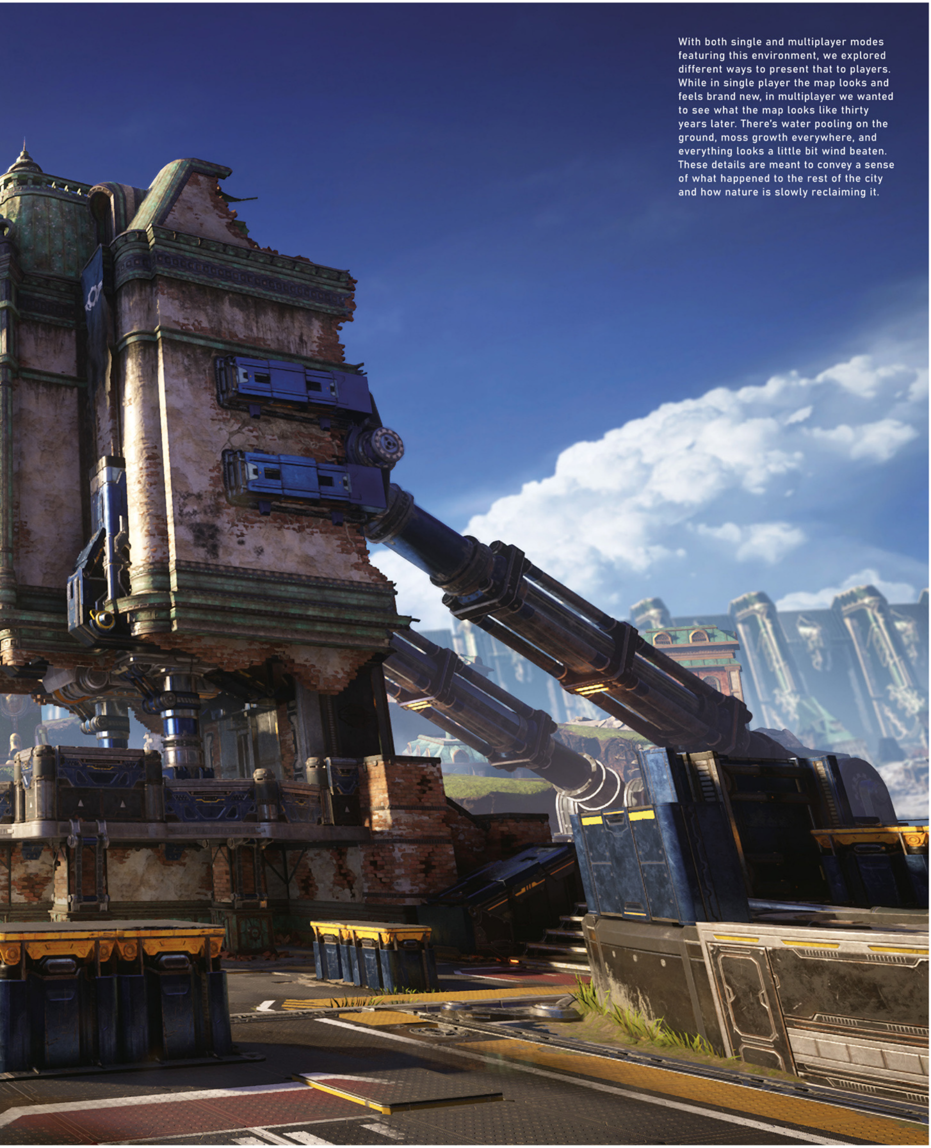




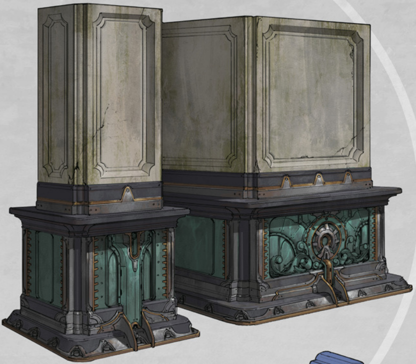


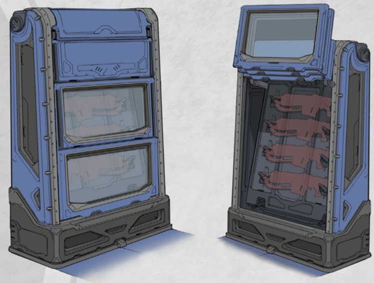


This map serves a dual purpose. It's used as a tutorial training ground for the player, and is also the basis of a multiplayer map. It's surrounded by recognizable elements like these huge moving pieces that speak to the scale of new COG technology.

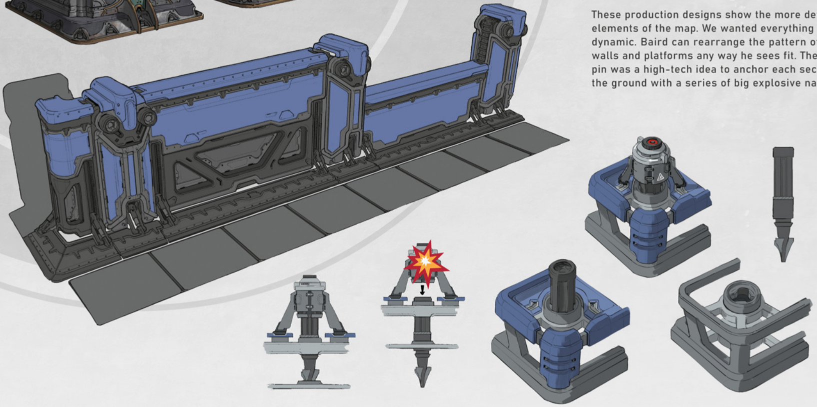


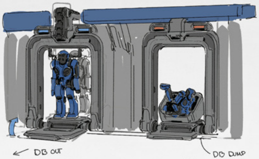
With both single and multiplayer modes featuring this environment, we explored different ways to present that to players. While in single player the map looks and feels brand new, in multiplayer we wanted to see what the map looks like thirty years later. There's water pooling on the ground, moss growth everywhere, and everything looks a little bit wind beaten. These details are meant to convey a sense of what happened to the rest of the city and how nature is slowly reclaiming it.

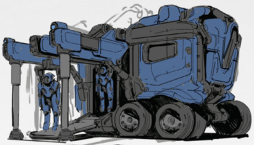




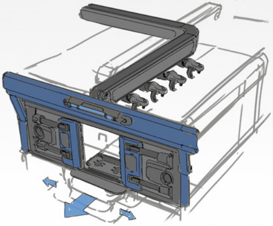
These production designs show the more detailed elements of the map. We wanted everything to feel dynamic. Baird can rearrange the pattern of the walls and platforms any way he sees fit. The firing pin was a high-tech idea to anchor each section to the ground with a series of big explosive nails.

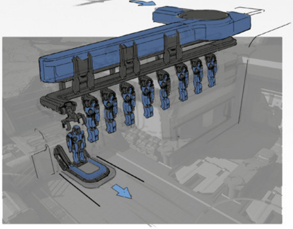


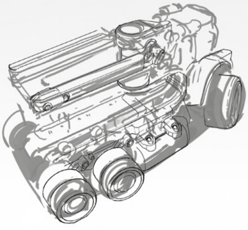




These are DeeBee deployment ideas—interesting ways to introduce the enemies into this space. The concepts on the left explore systems to bring them out of the walls or from overhead. Below is an armored personnel carrier designed to bring in DeeBees.

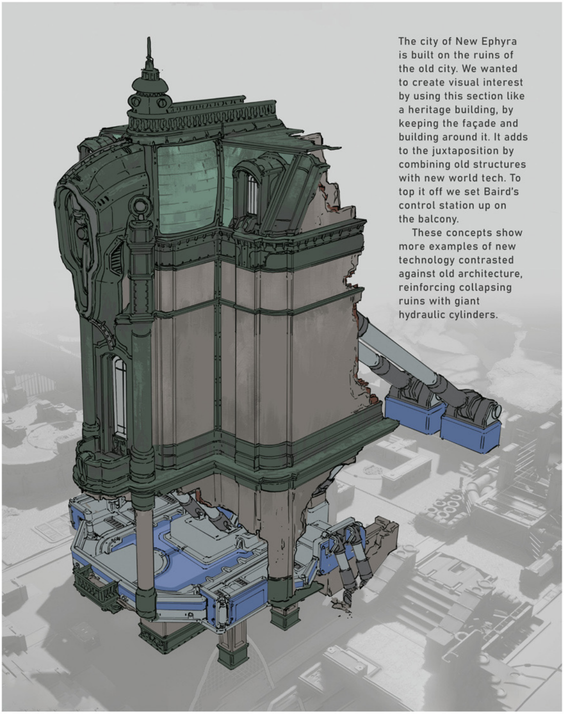


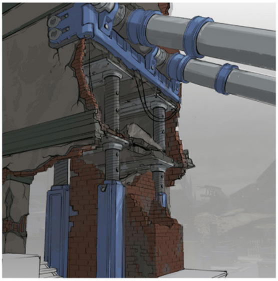


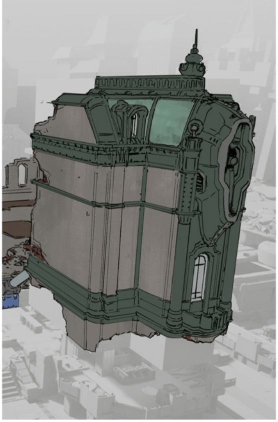


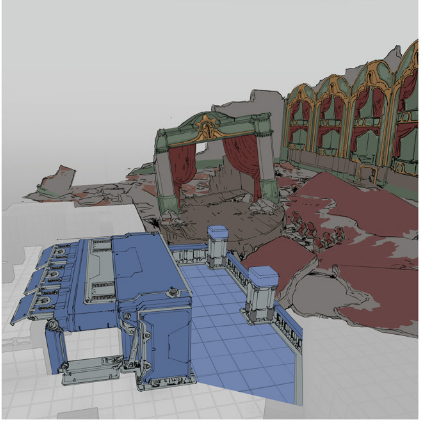
The city of New Ephyra is built on the ruins of the old city. We wanted to create visual interest by using this section like a heritage building, by keeping the façade and building around it. It adds to the juxtaposition by combining old structures with new world tech. To top it off we set Baird's control station up on the balcony.

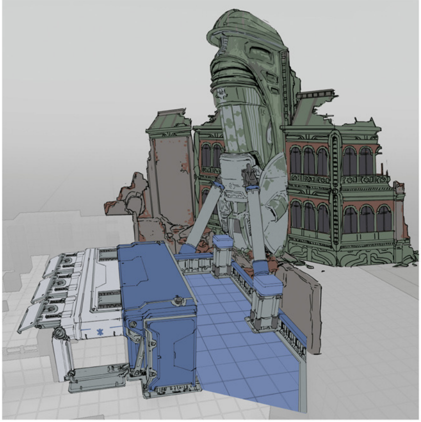
These concepts show more examples of new technology contrasted against old architecture, reinforcing collapsing ruins with giant hydraulic cylinders.

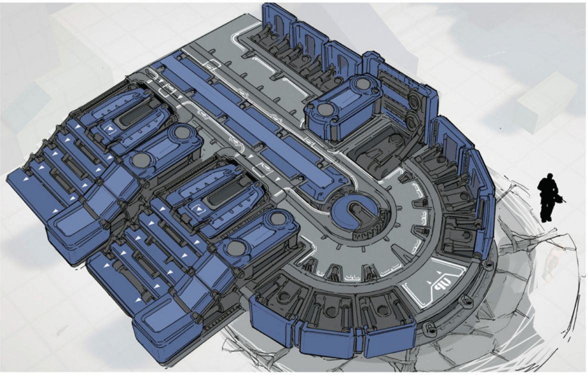


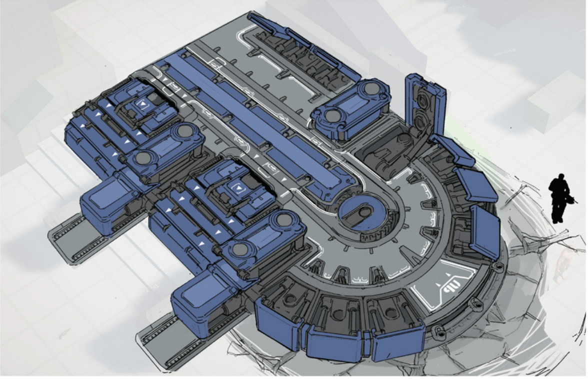


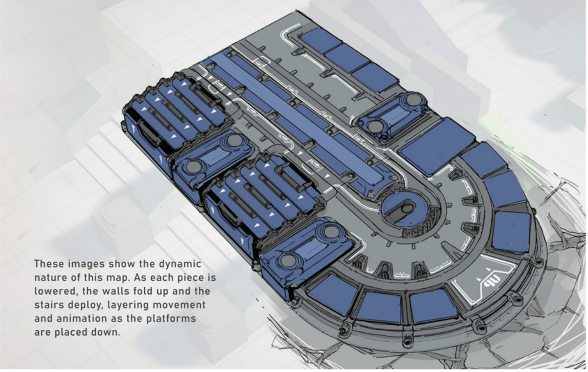




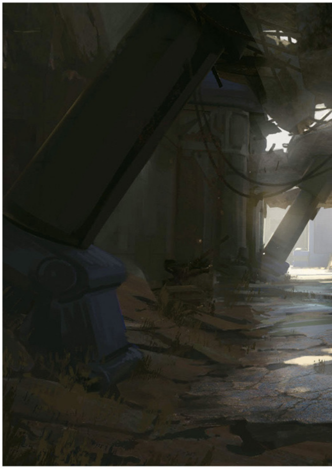


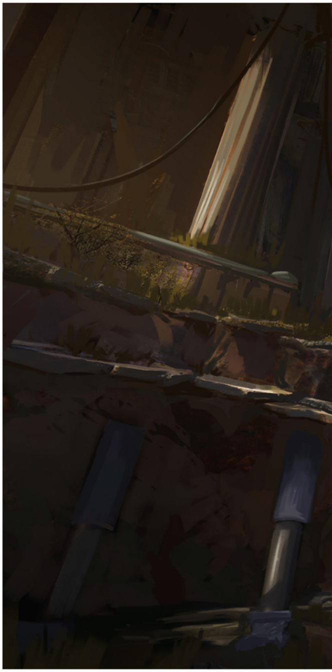


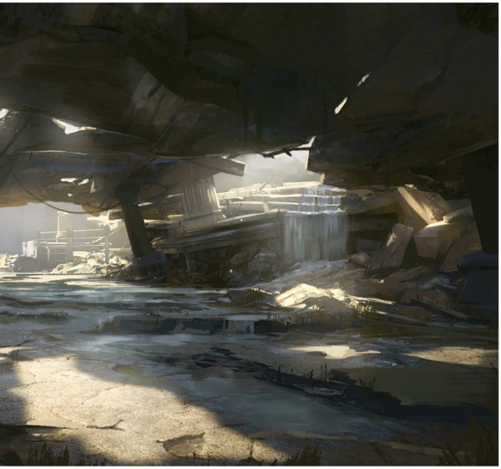


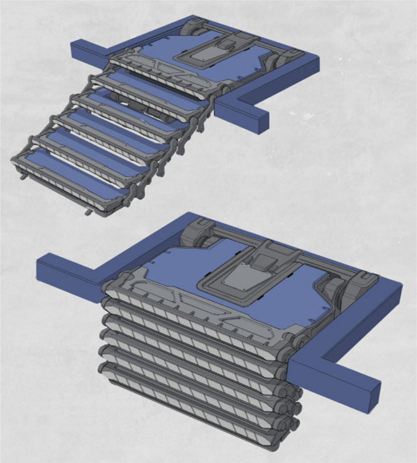


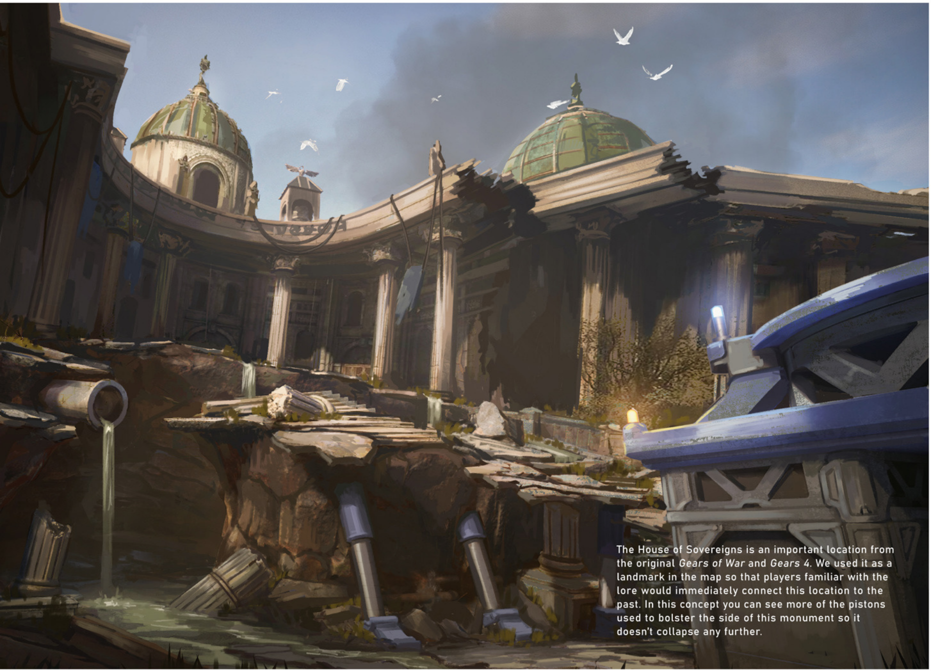
These images show the dynamic nature of this map. As each piece is lowered, the walls fold up and the stairs deploy, layering movement and animation as the platforms are placed down.



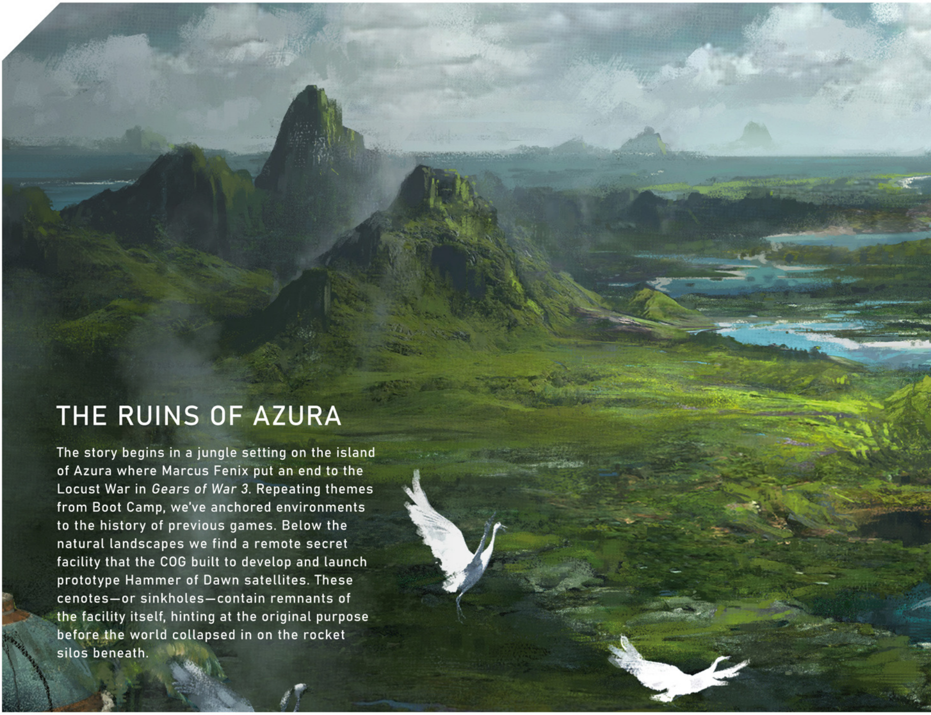






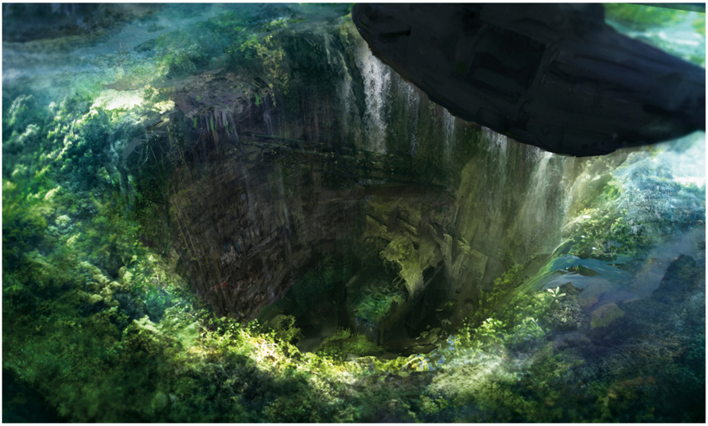


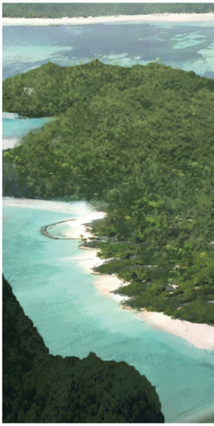
The House of Sovereigns is an important location from the original *Gears of War* and *Gears 4*. We used it as a landmark in the map so that players familiar with the lore would immediately connect this location to the past. In this concept you can see more of the pistons used to bolster the side of this monument so it doesn't collapse any further.

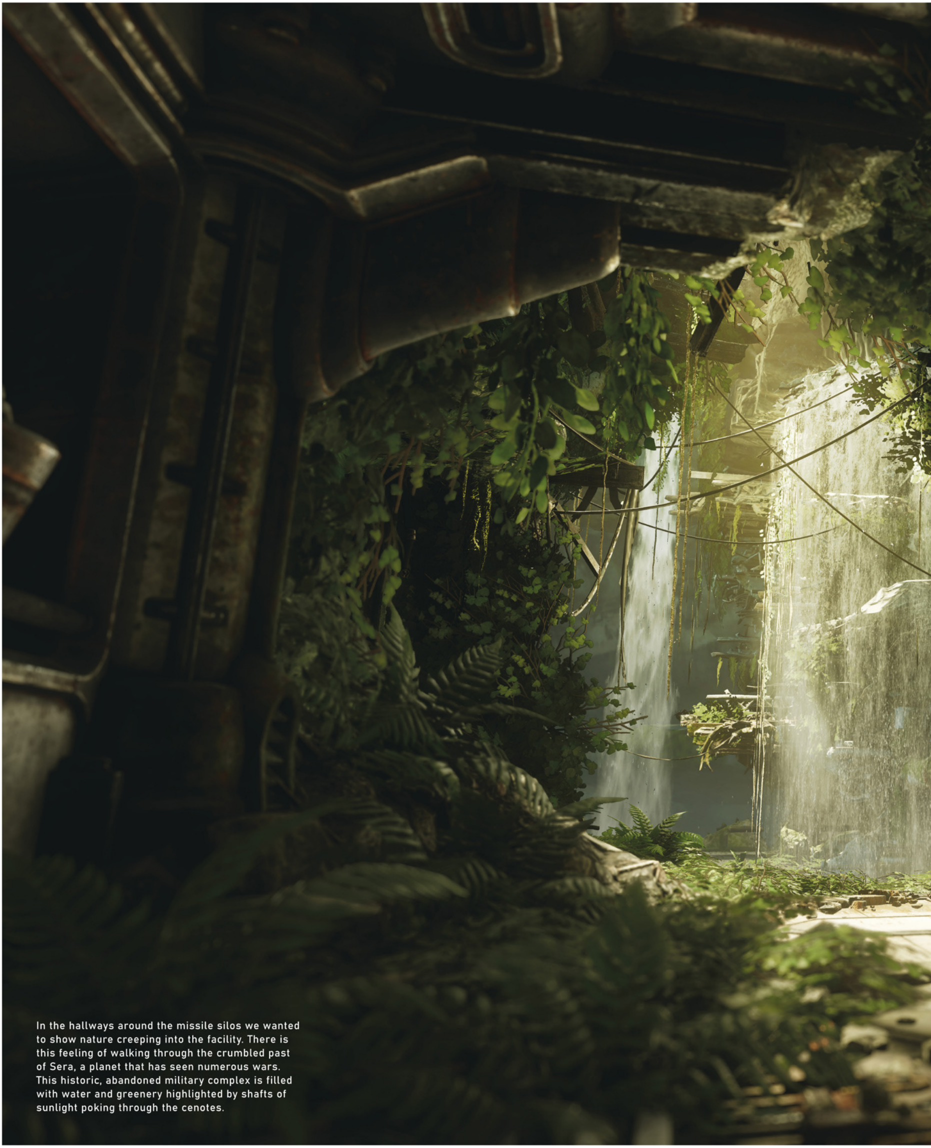


THE RUINS OF AZURA

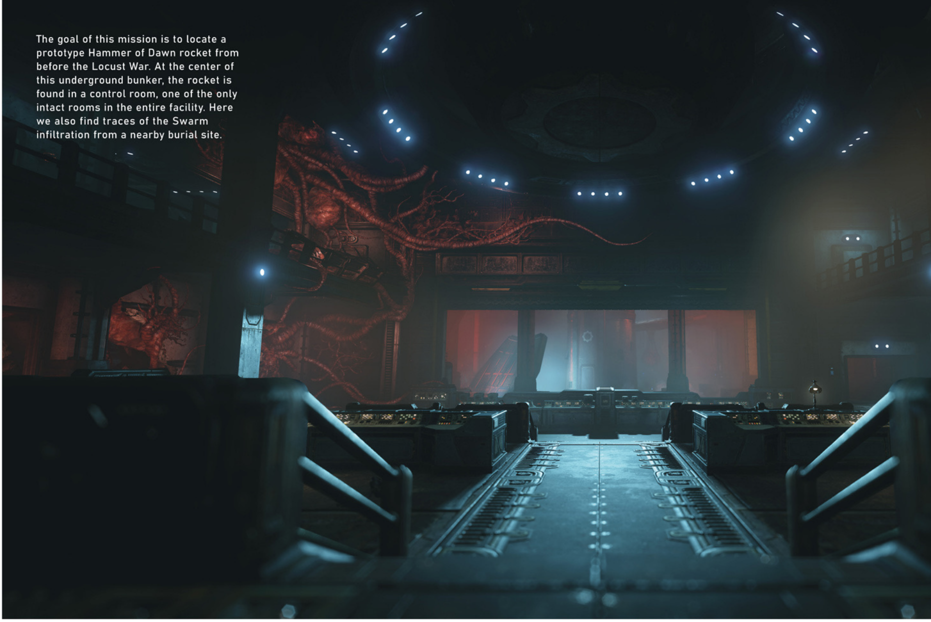
The story begins in a jungle setting on the island of Azura where Marcus Fenix put an end to the Locust War in *Gears of War 3*. Repeating themes from Boot Camp, we've anchored environments to the history of previous games. Below the natural landscapes we find a remote secret facility that the COG built to develop and launch prototype Hammer of Dawn satellites. These cenotes—or sinkholes—contain remnants of the facility itself, hinting at the original purpose before the world collapsed in on the rocket silos beneath.



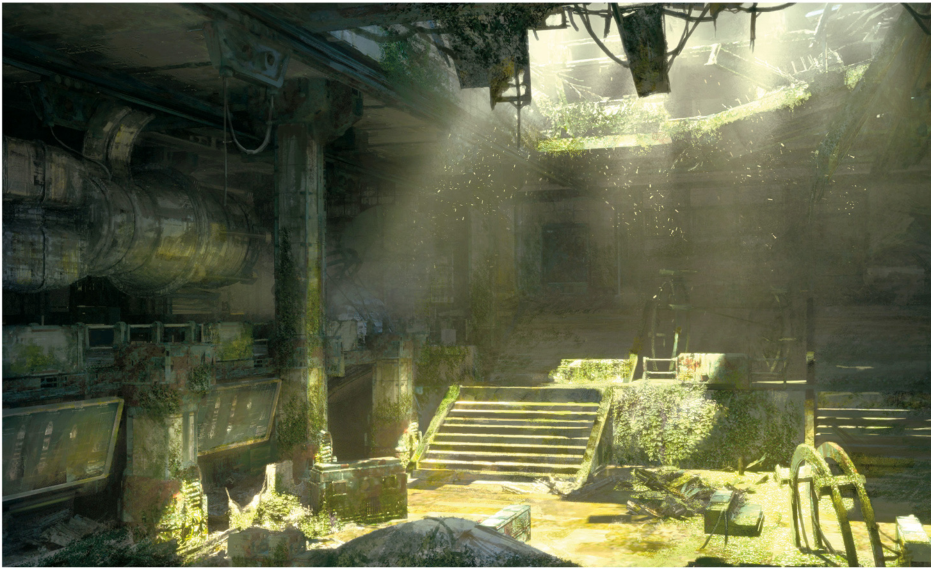


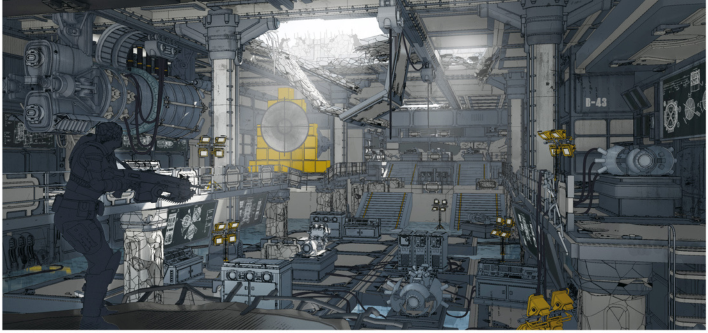


In the hallways around the missile silos we wanted to show nature creeping into the facility. There is this feeling of walking through the crumbled past of Sera, a planet that has seen numerous wars. This historic, abandoned military complex is filled with water and greenery highlighted by shafts of sunlight poking through the cenotes.



The goal of this mission is to locate a prototype Hammer of Dawn rocket from before the Locust War. At the center of this underground bunker, the rocket is found in a control room, one of the only intact rooms in the entire facility. Here we also find traces of the Swarm infiltration from a nearby burial site.

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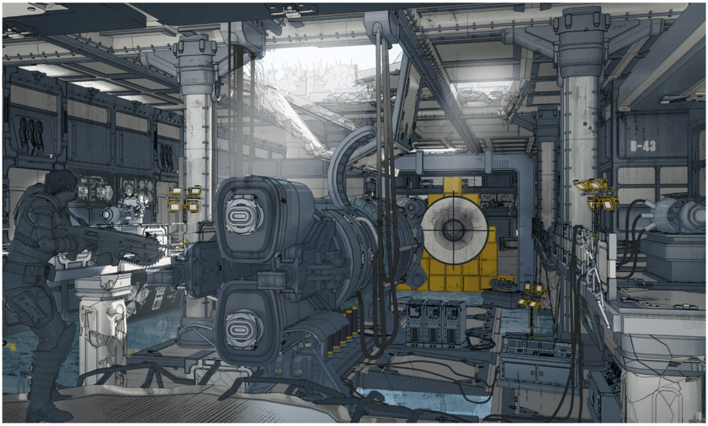
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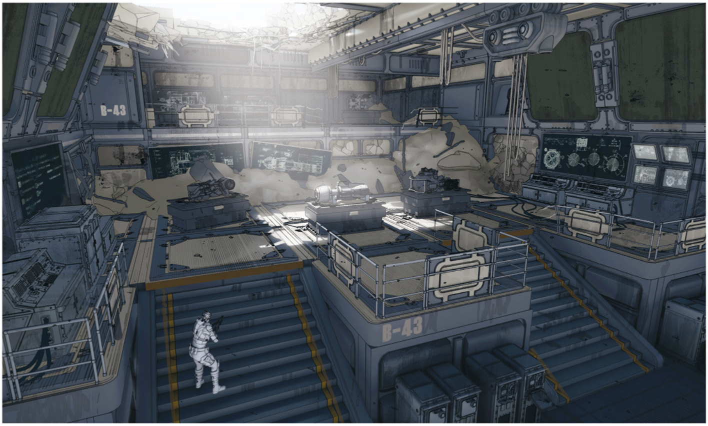
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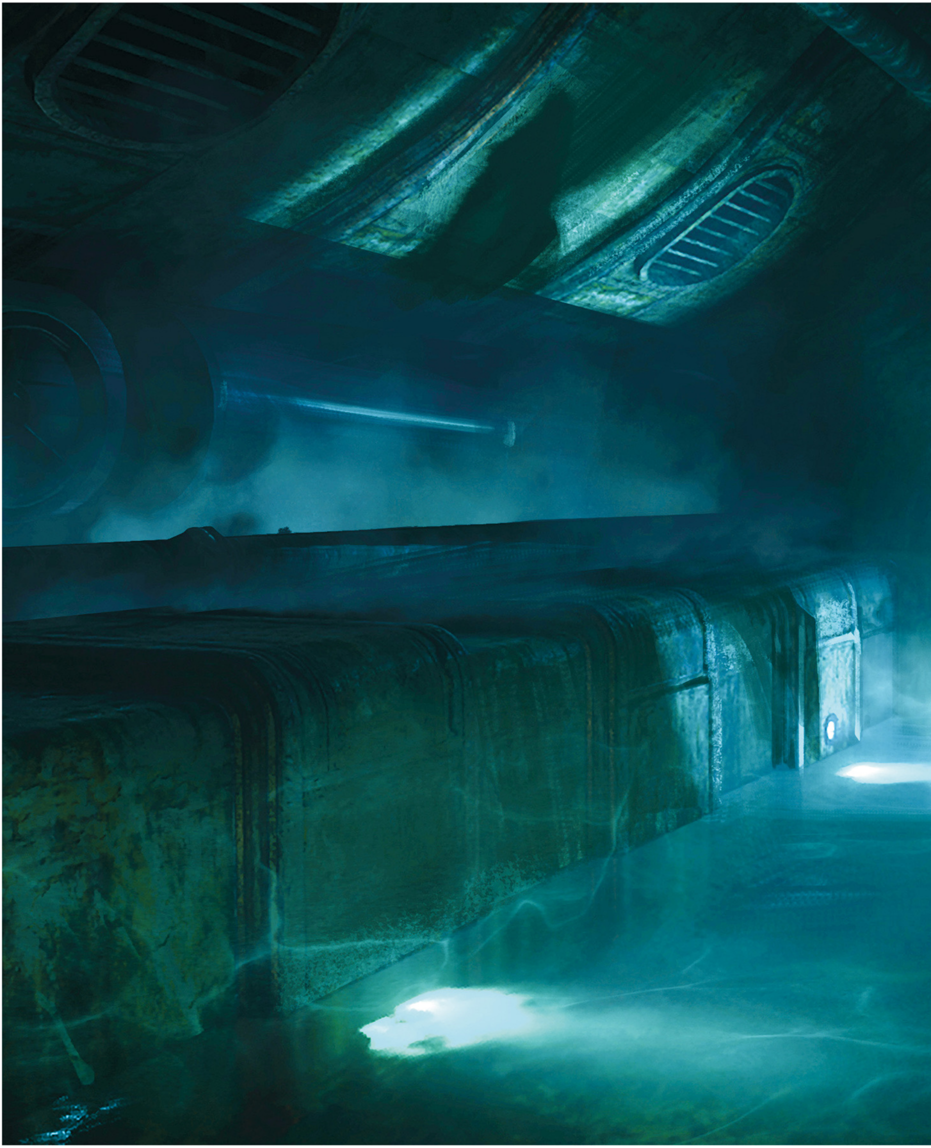
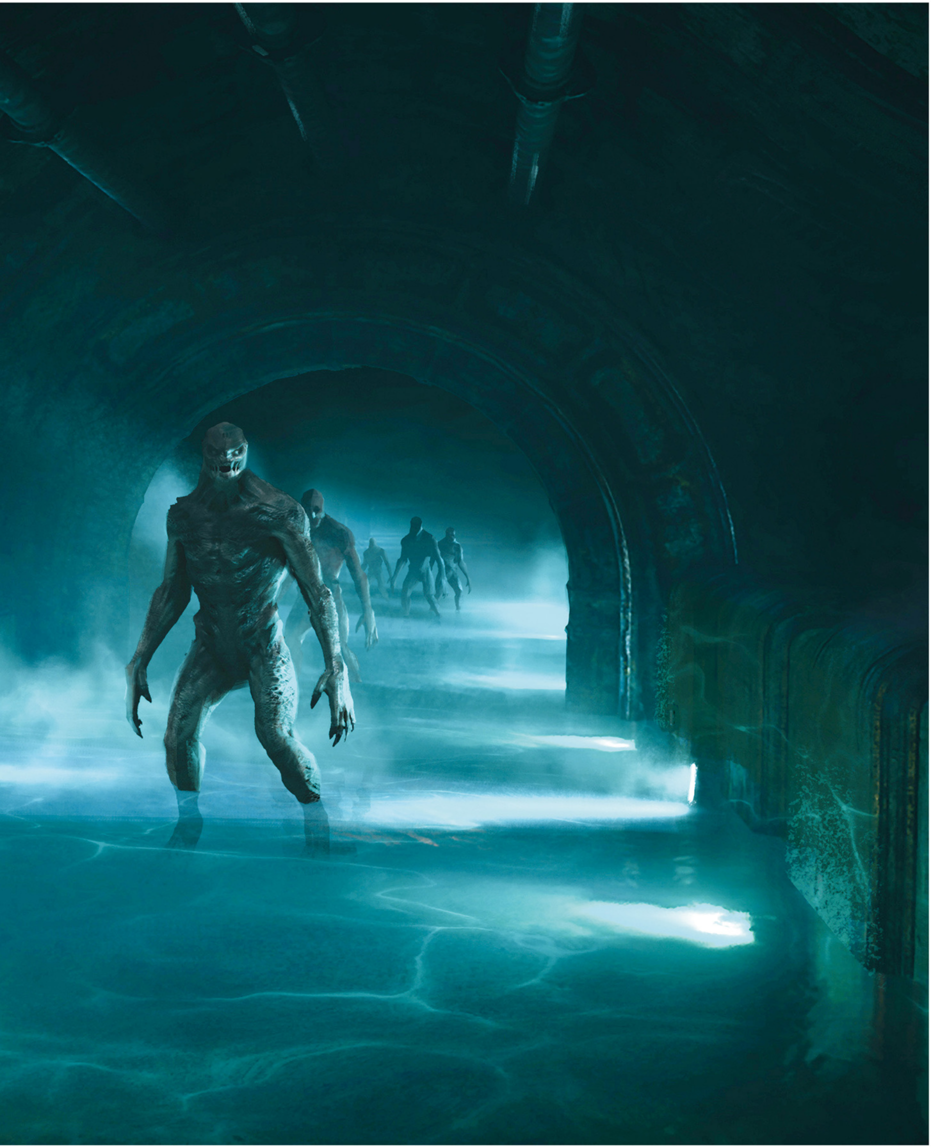
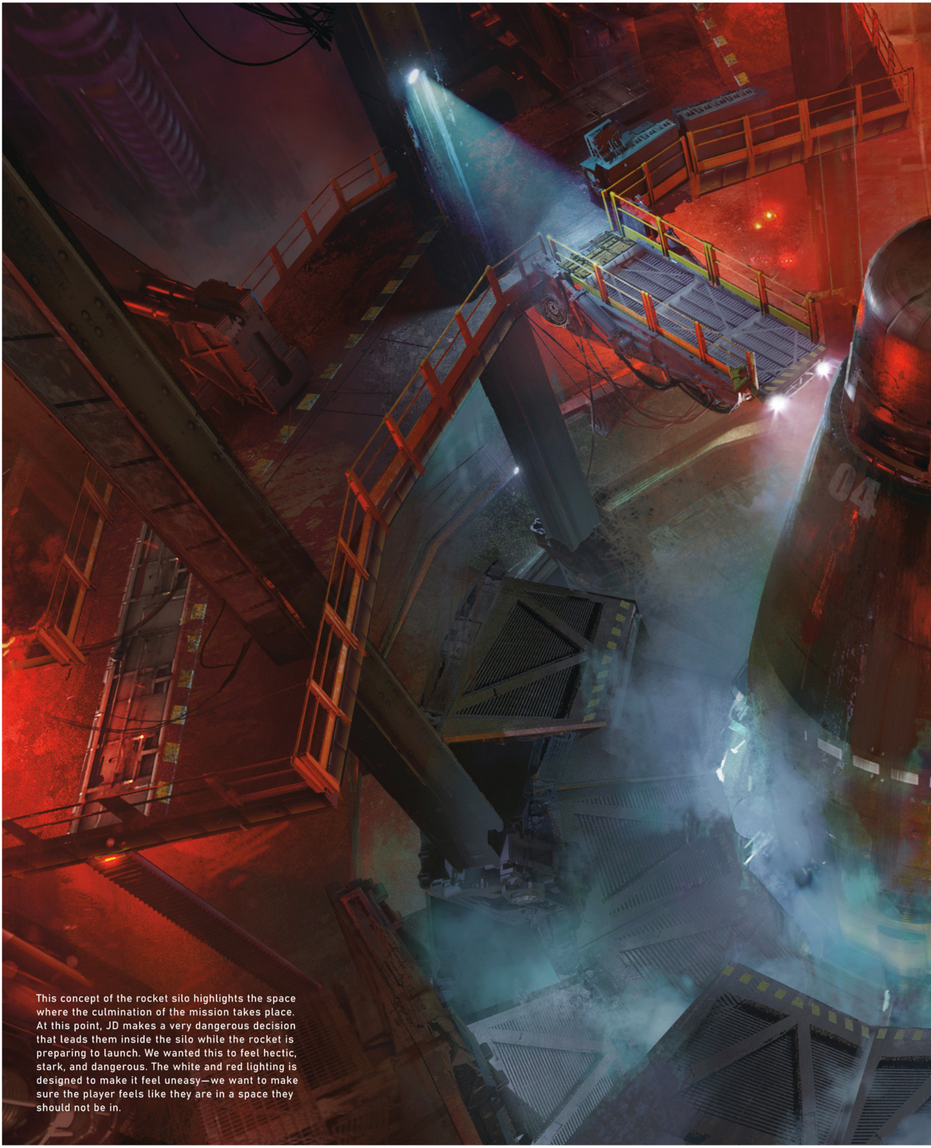
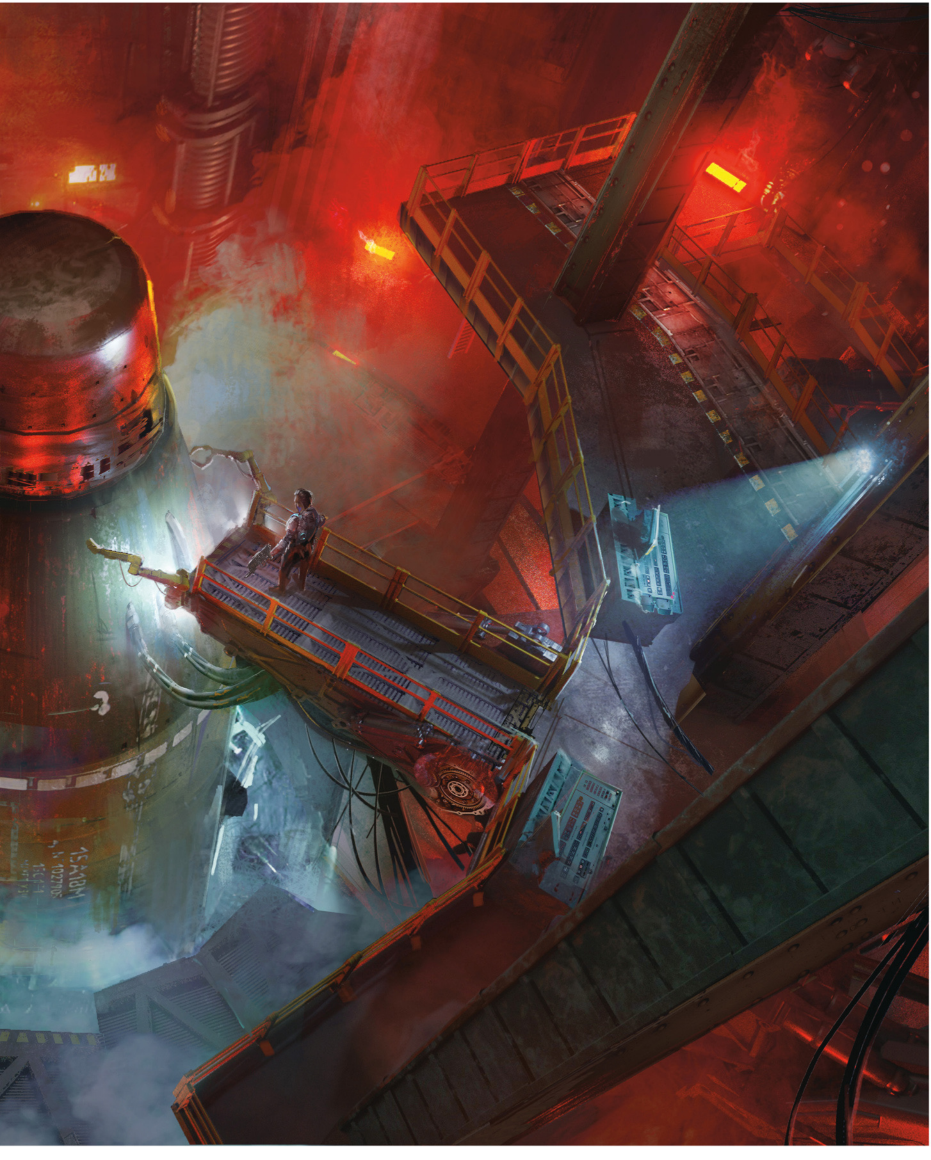
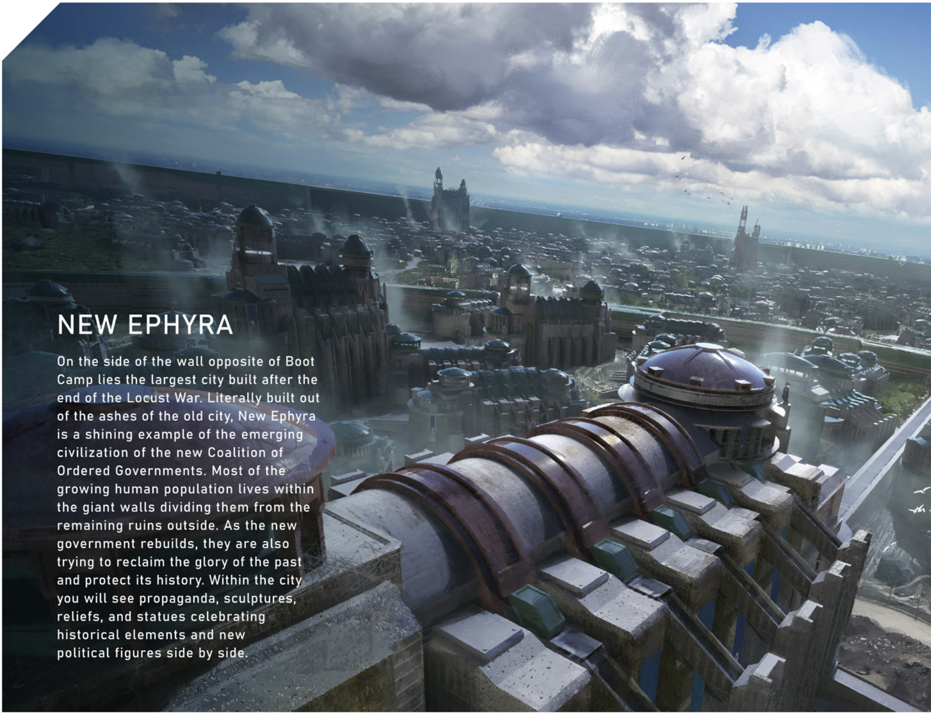






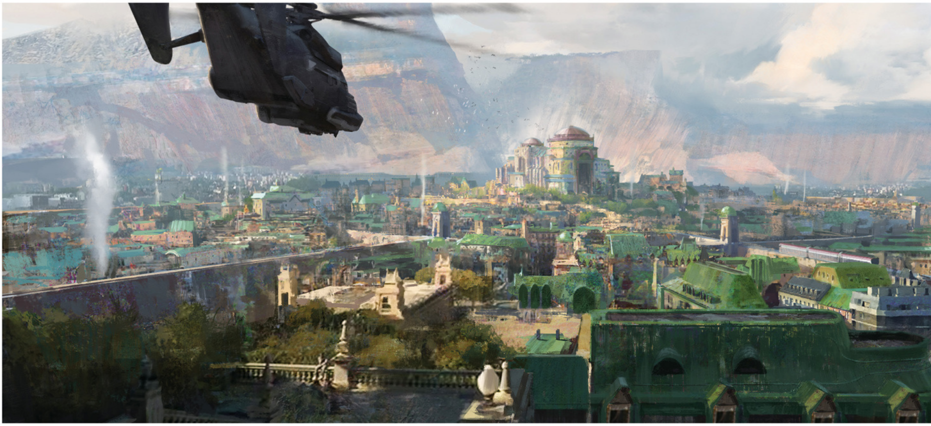
This concept of the rocket silo highlights the space where the culmination of the mission takes place. At this point, JD makes a very dangerous decision that leads them inside the silo while the rocket is preparing to launch. We wanted this to feel hectic, stark, and dangerous. The white and red lighting is designed to make it feel uneasy—we want to make sure the player feels like they are in a space they should not be in.

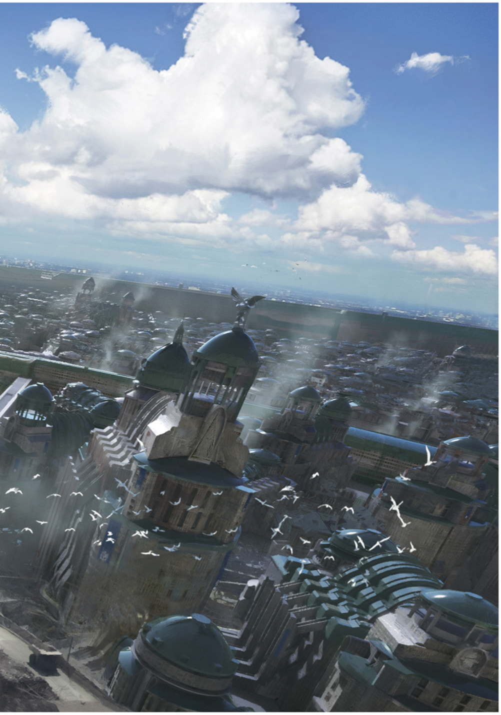


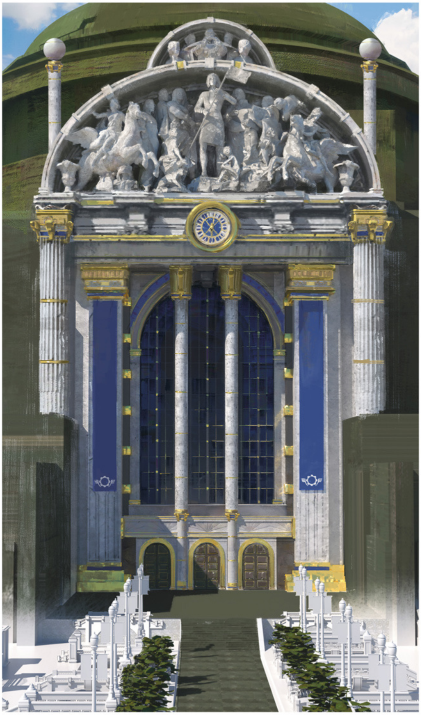


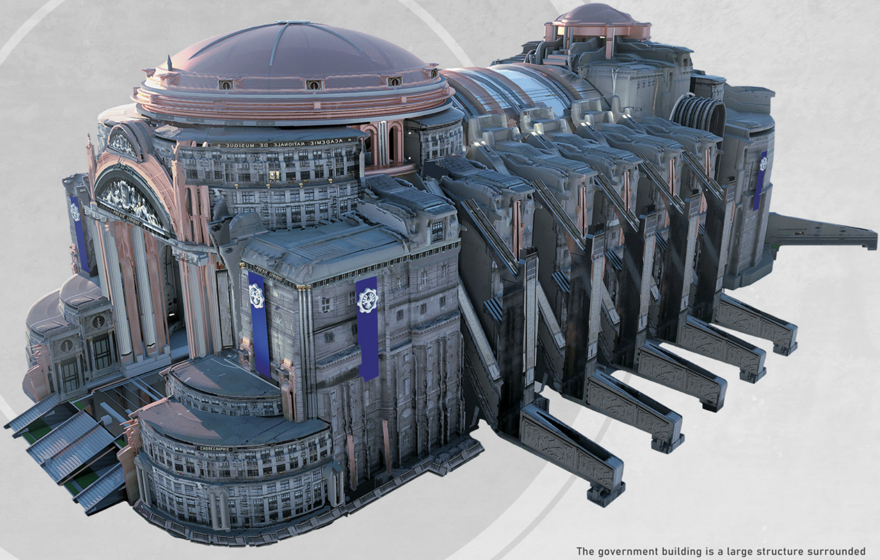
NEW EPHYRA

On the side of the wall opposite of Boot Camp lies the largest city built after the end of the Locust War. Literally built out of the ashes of the old city, New Ephyra is a shining example of the emerging civilization of the new Coalition of Ordered Governments. Most of the growing human population lives within the giant walls dividing them from the remaining ruins outside. As the new government rebuilds, they are also trying to reclaim the glory of the past and protect its history. Within the city you will see propaganda, sculptures, reliefs, and statues celebrating historical elements and new political figures side by side.

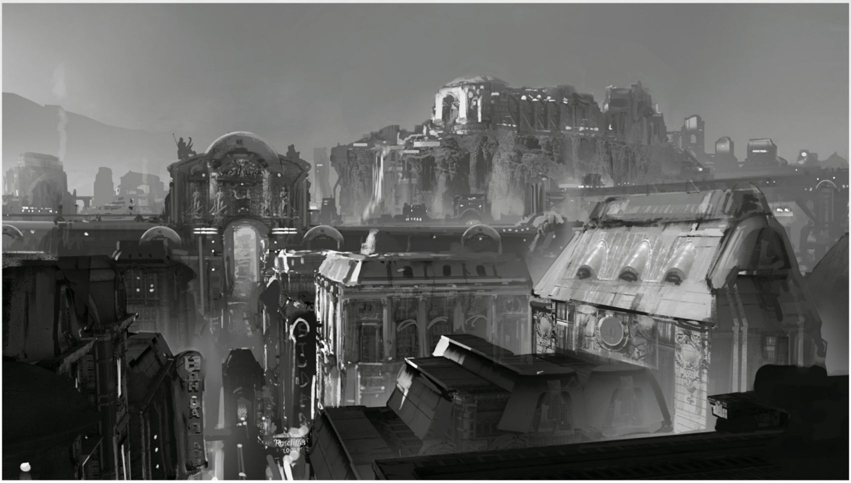


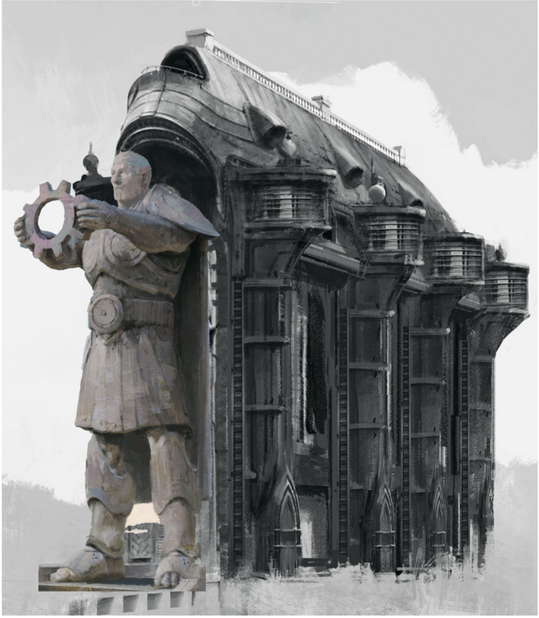


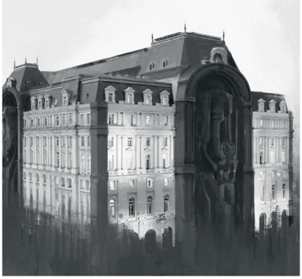


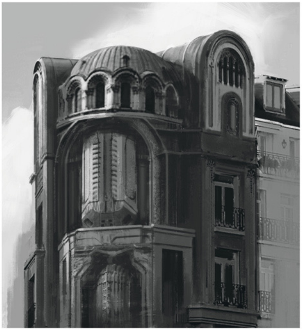

ACADEMIE NATIONALE DE MUSIQUE
POESIE LYRIQUE
CHOREGRAPHIE

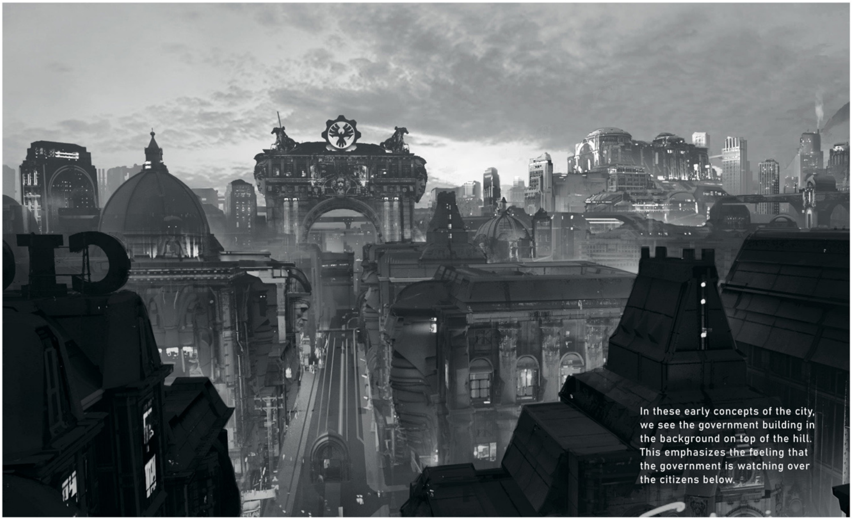
The government building is a large structure surrounded by outriggers, like the ones a large crane would use to stabilize. We wanted to communicate that the city has been built to withstand seismic activity in the world. While the ruins outside are crisscrossed with big canyons and gulches, the buildings inside the walls are clamped down into the bedrock.



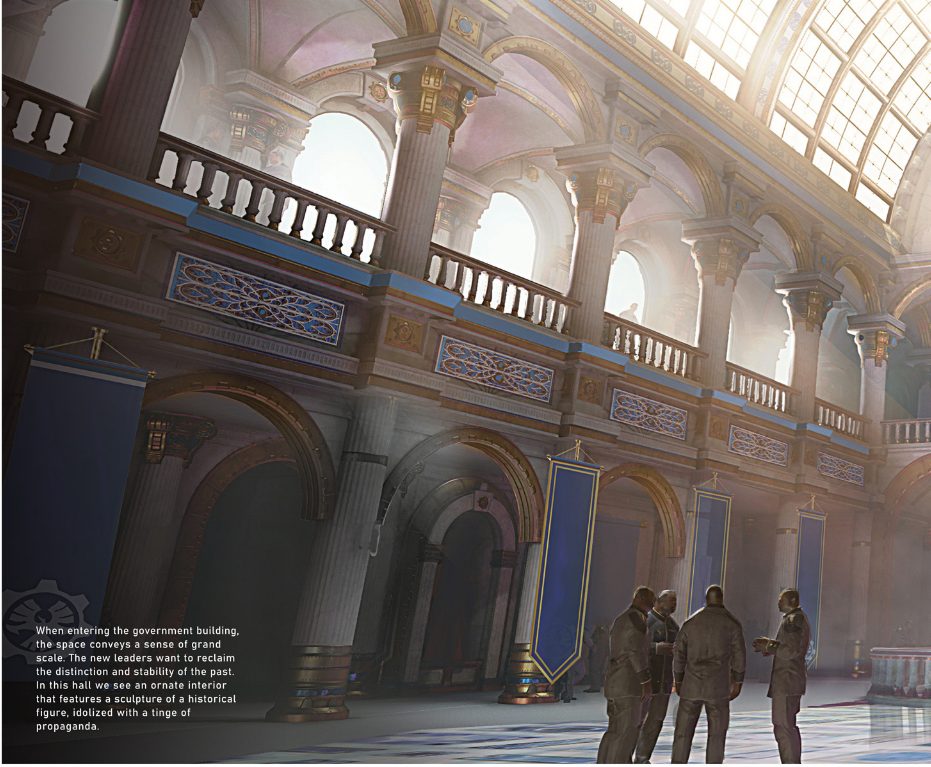




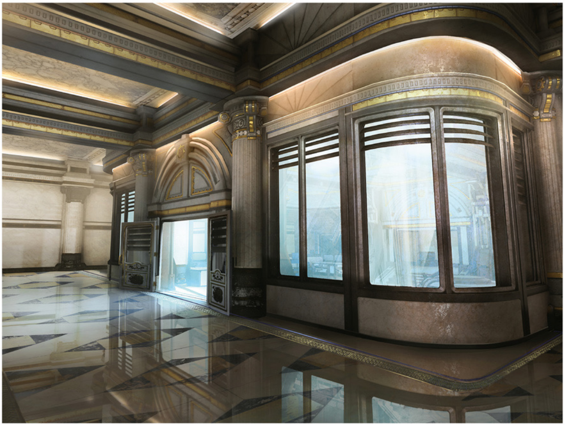


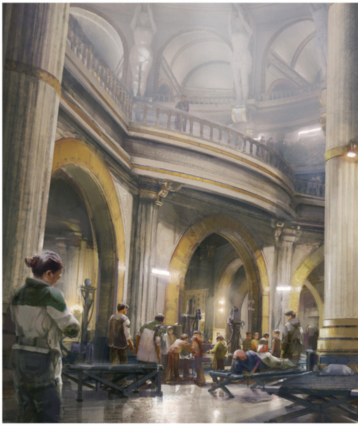


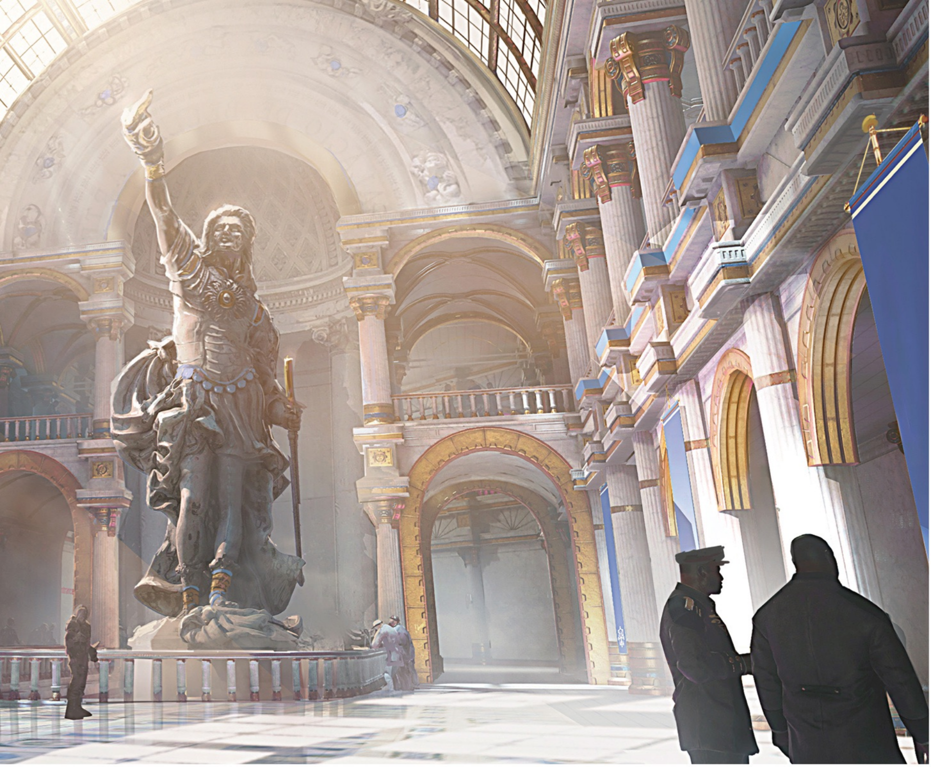
In these early concepts of the city, we see the government building in the background on top of the hill. This emphasizes the feeling that the government is watching over the citizens below.

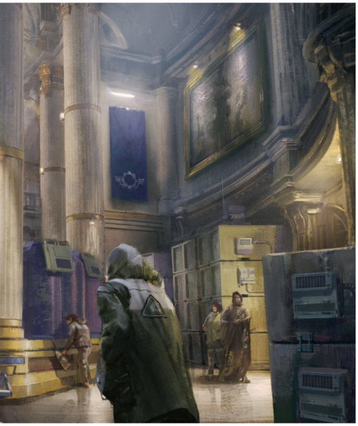


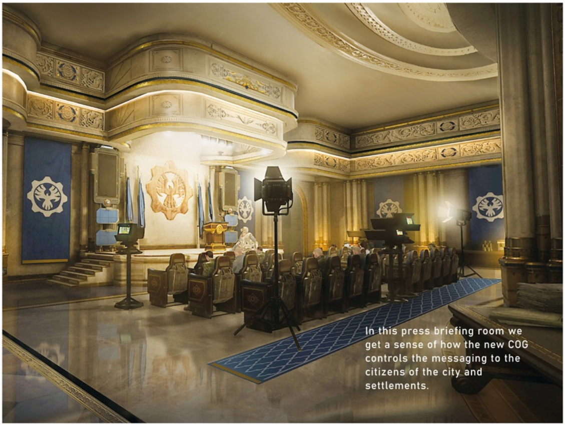
When entering the government building, the space conveys a sense of grand scale. The new leaders want to reclaim the distinction and stability of the past. In this hall we see an ornate interior that features a sculpture of a historical figure, idolized with a tinge of propaganda.





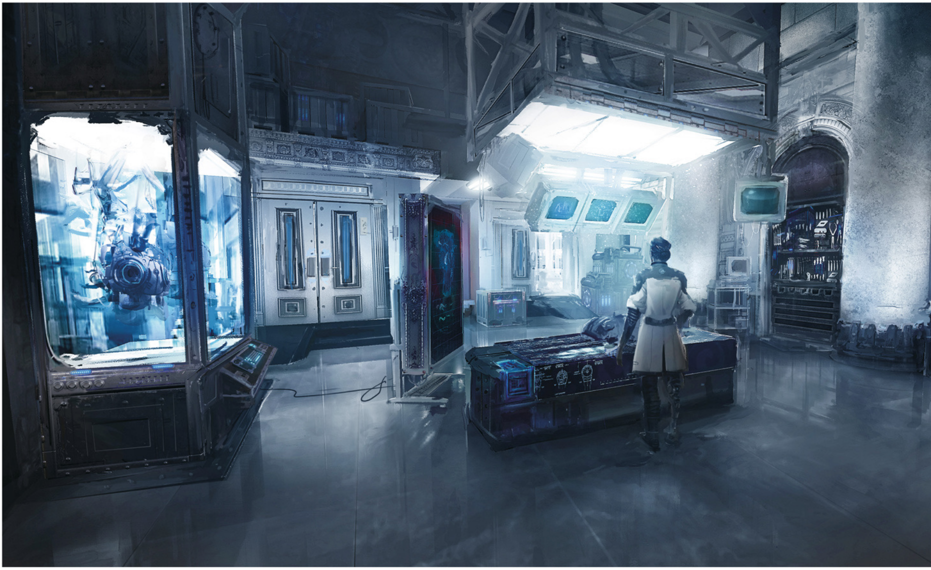


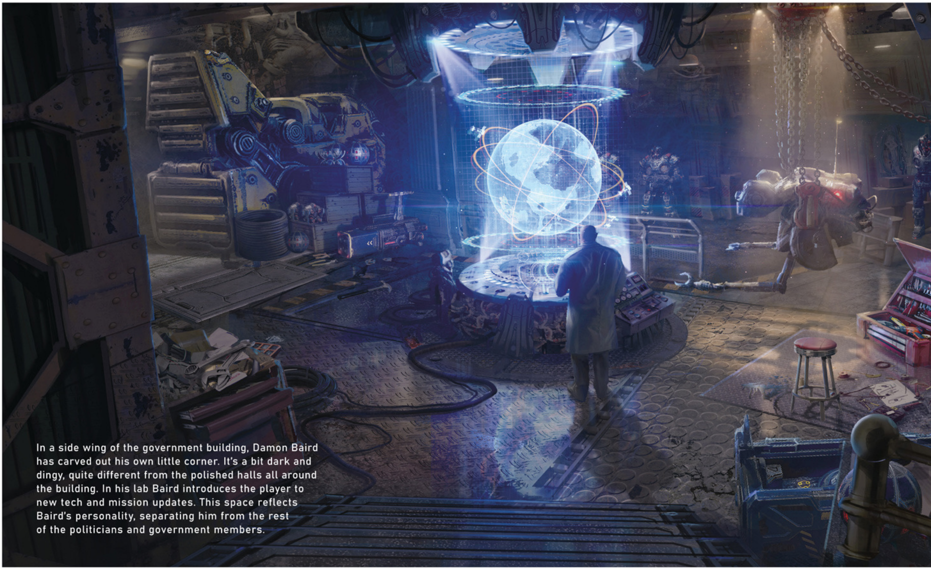




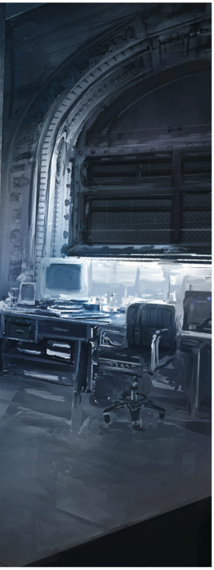
In this press briefing room we get a sense of how the new COG controls the messaging to the citizens of the city and settlements.

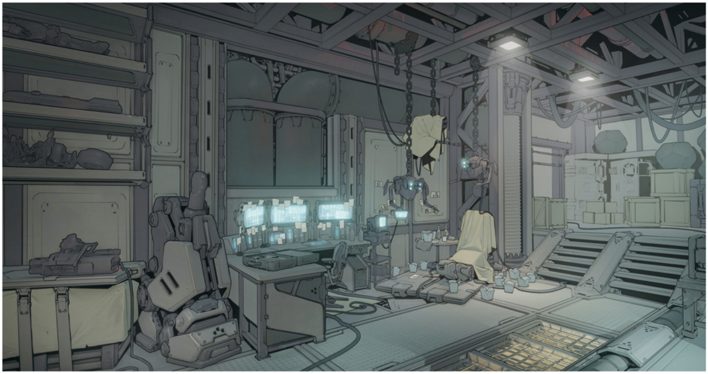
EAST WING

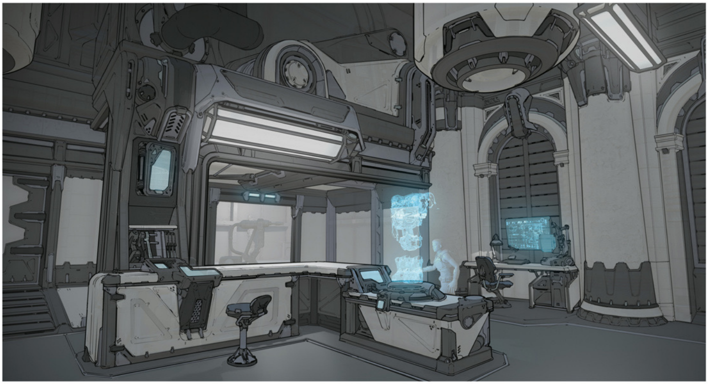


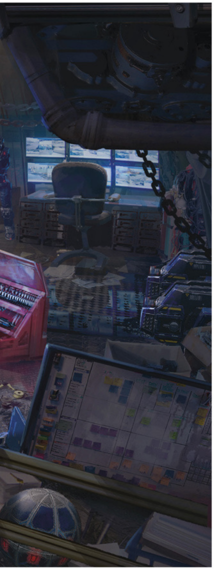


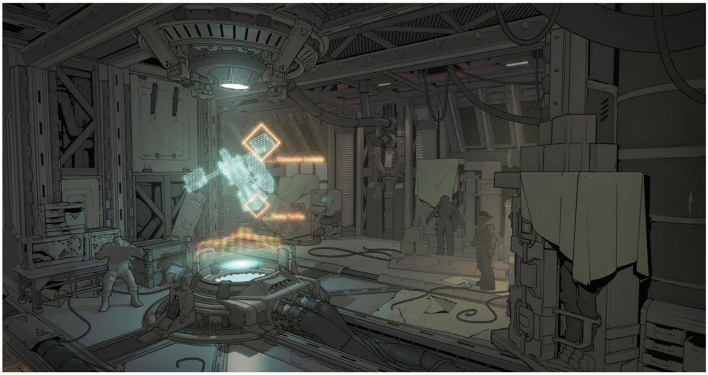
In a side wing of the government building, Damon Baird has carved out his own little corner. It's a bit dark and dingy, quite different from the polished halls all around the building. In his lab Baird introduces the player to new tech and mission updates. This space reflects Baird's personality, separating him from the rest of the politicians and government members.

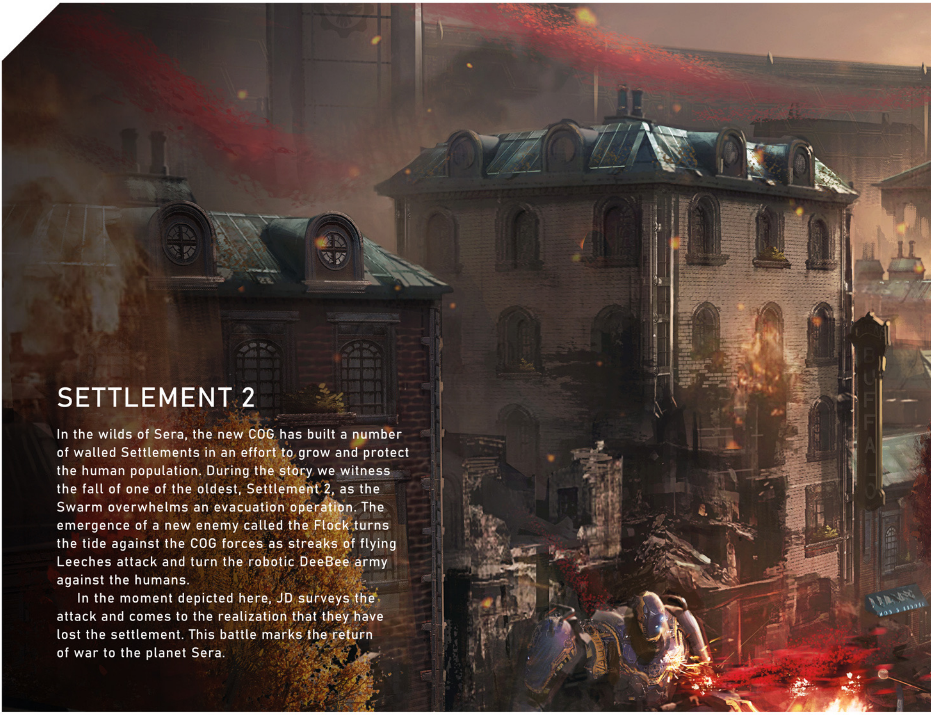








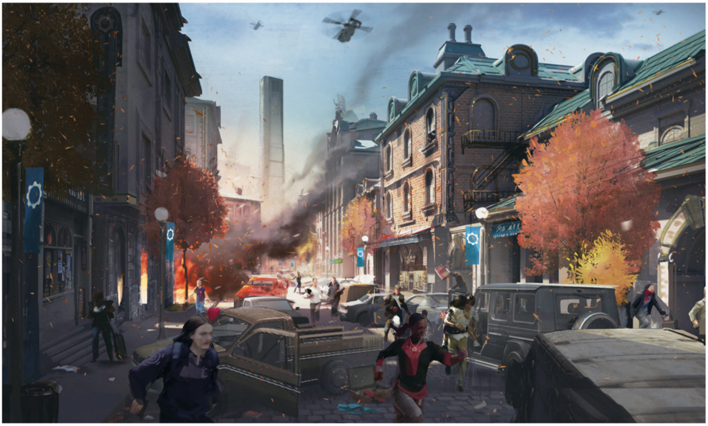

Connection Unstable
Ready To Fire

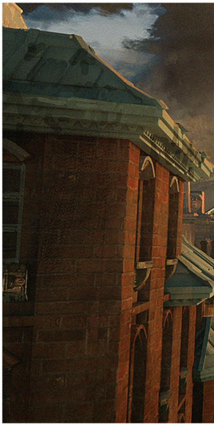


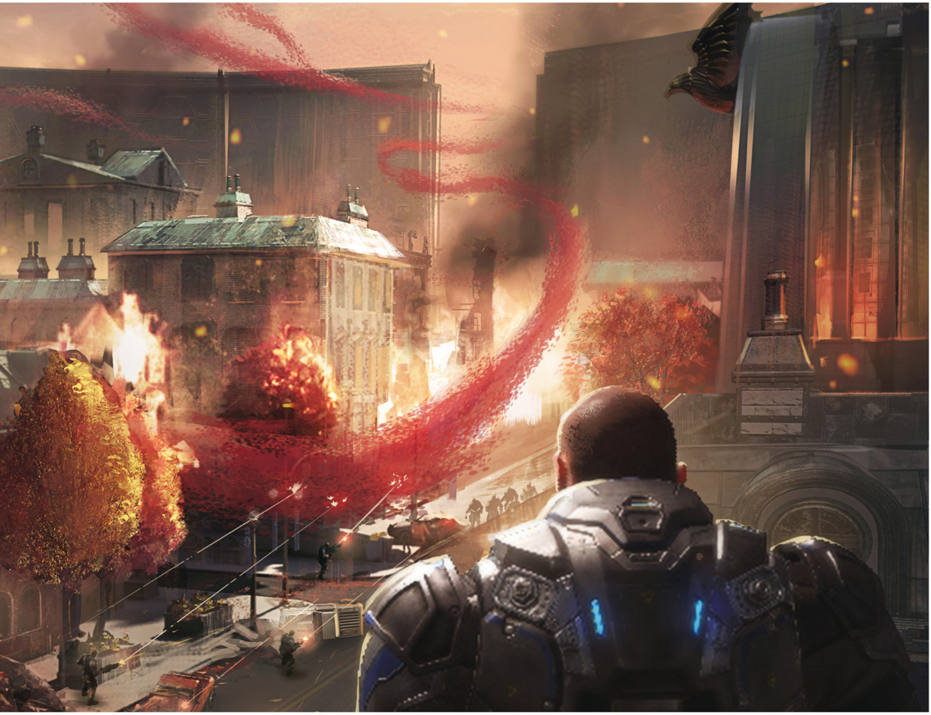
SETTLEMENT 2

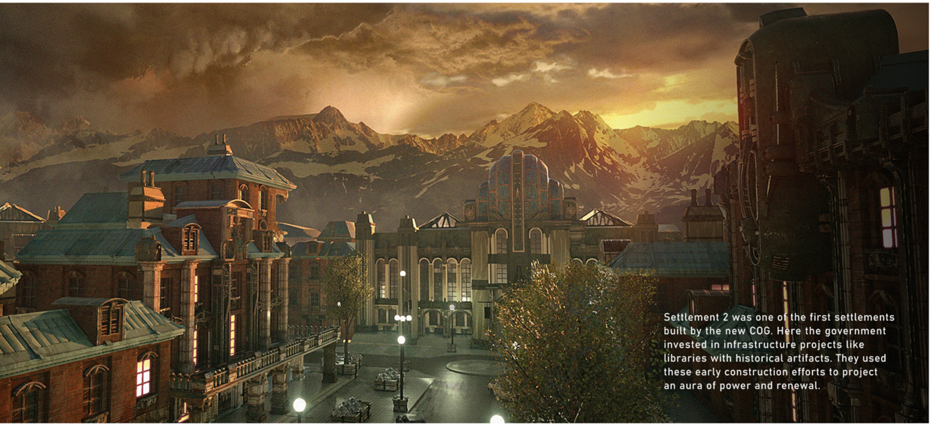
In the wilds of Sera, the new COG has built a number of walled Settlements in an effort to grow and protect the human population. During the story we witness the fall of one of the oldest, Settlement 2, as the Swarm overwhelms an evacuation operation. The emergence of a new enemy called the Flock turns the tide against the COG forces as streaks of flying Leeches attack and turn the robotic DeeBee army against the humans.

In the moment depicted here, JD surveys the attack and comes to the realization that they have lost the settlement. This battle marks the return of war to the planet Sera.

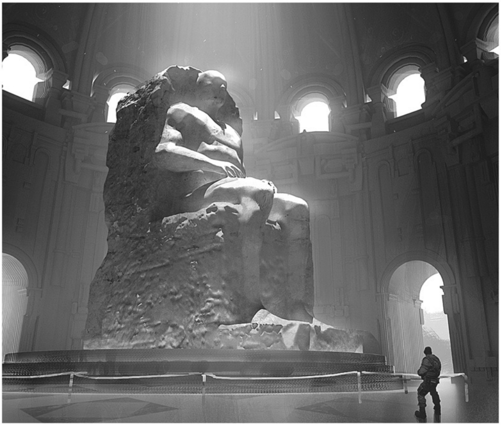


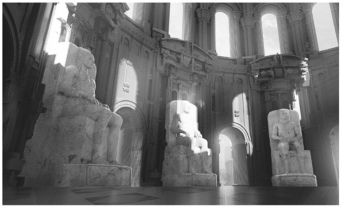


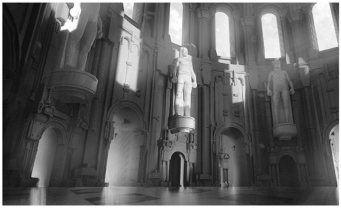


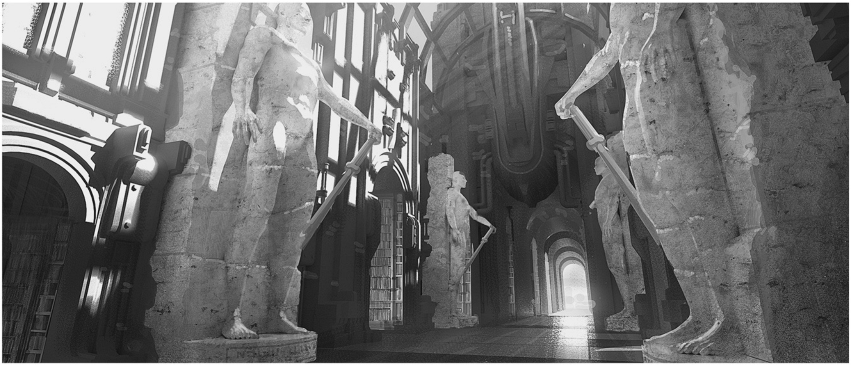


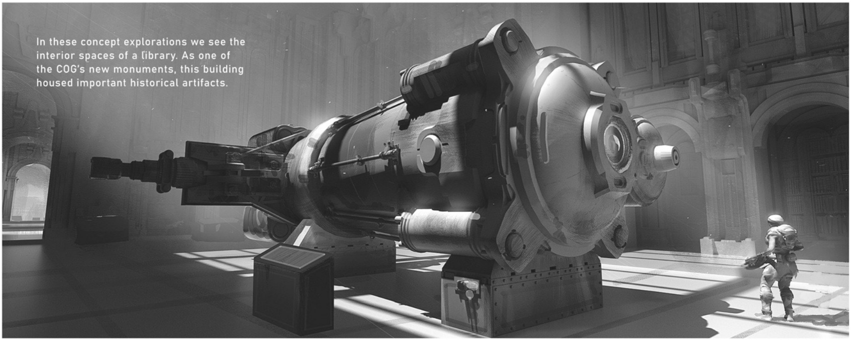
Settlement 2 was one of the first settlements built by the new COG. Here the government invested in infrastructure projects like libraries with historical artifacts. They used these early construction efforts to project an aura of power and renewal.



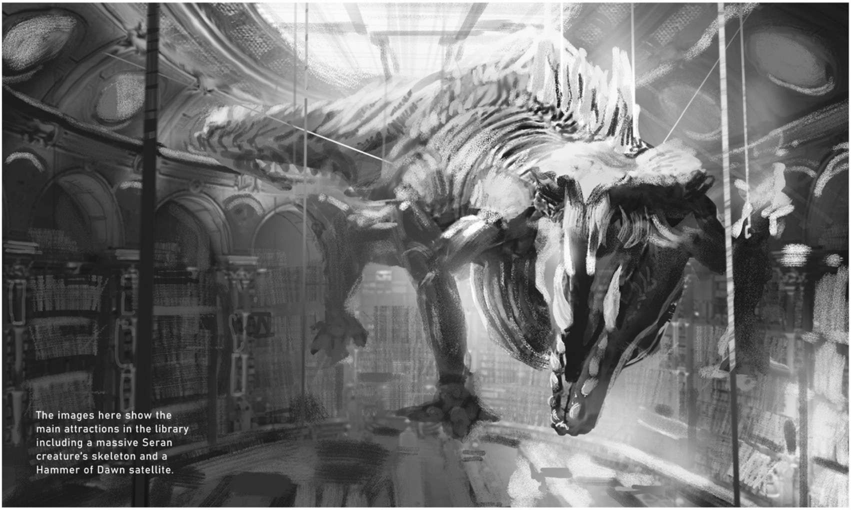




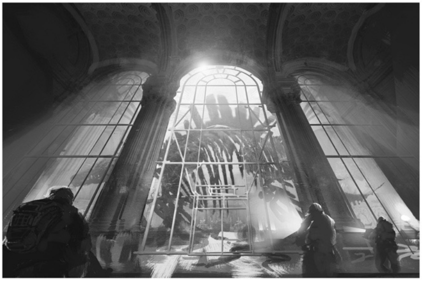


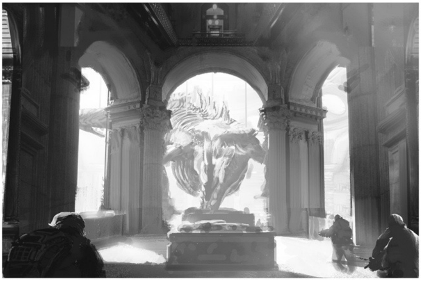


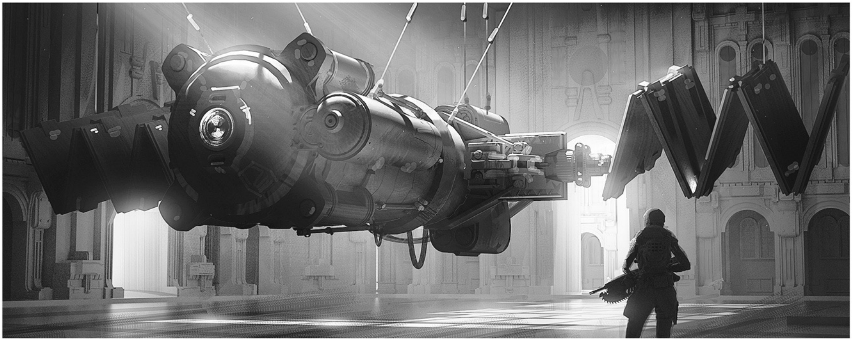
In these concept explorations we see the interior spaces of a library. As one of the COG's new monuments, this building housed important historical artifacts.

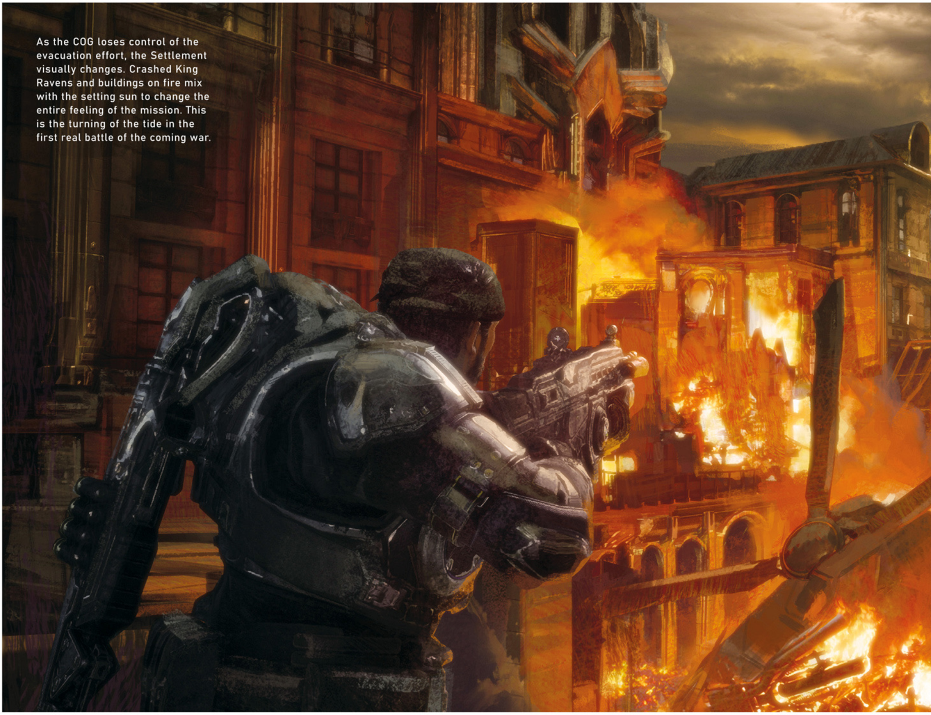


The images here show the main attractions in the library including a massive Seran creature's skeleton and a Hammer of Dawn satellite.

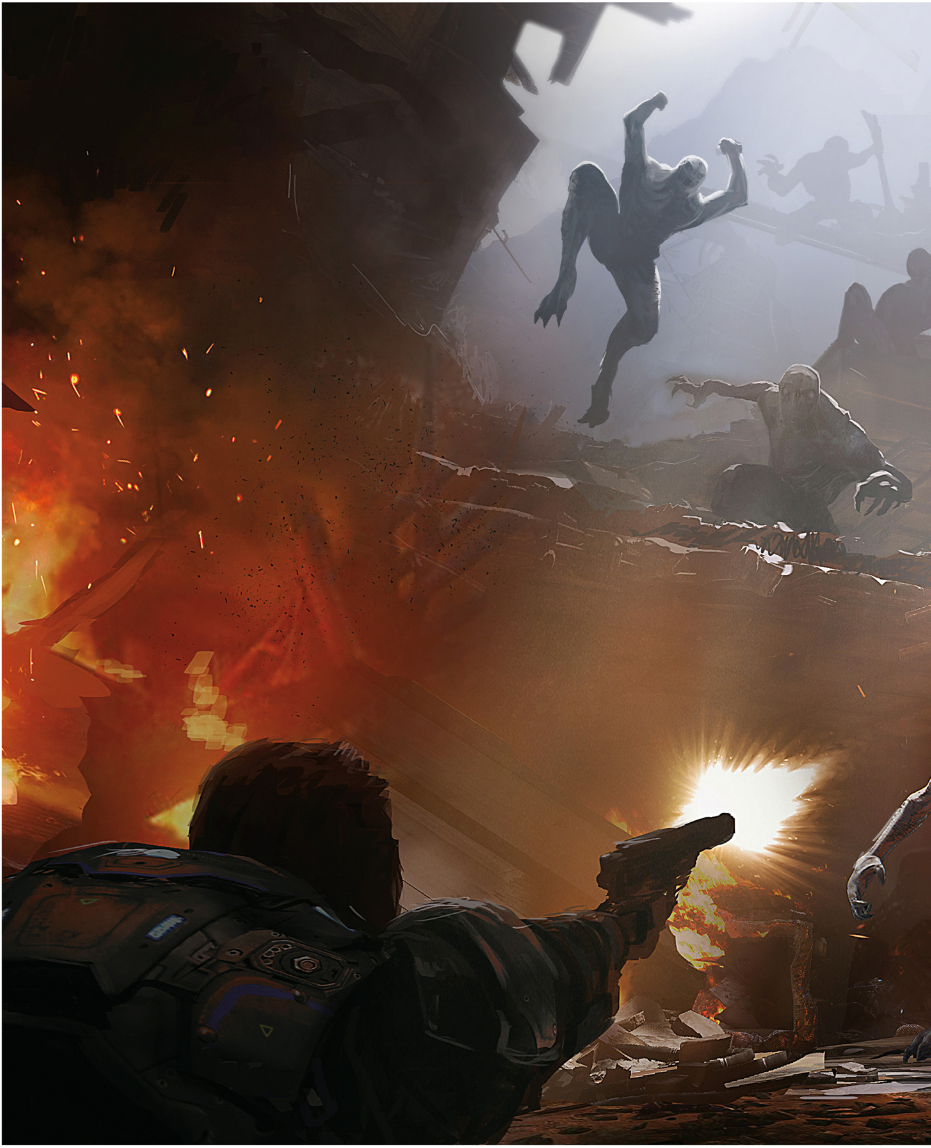


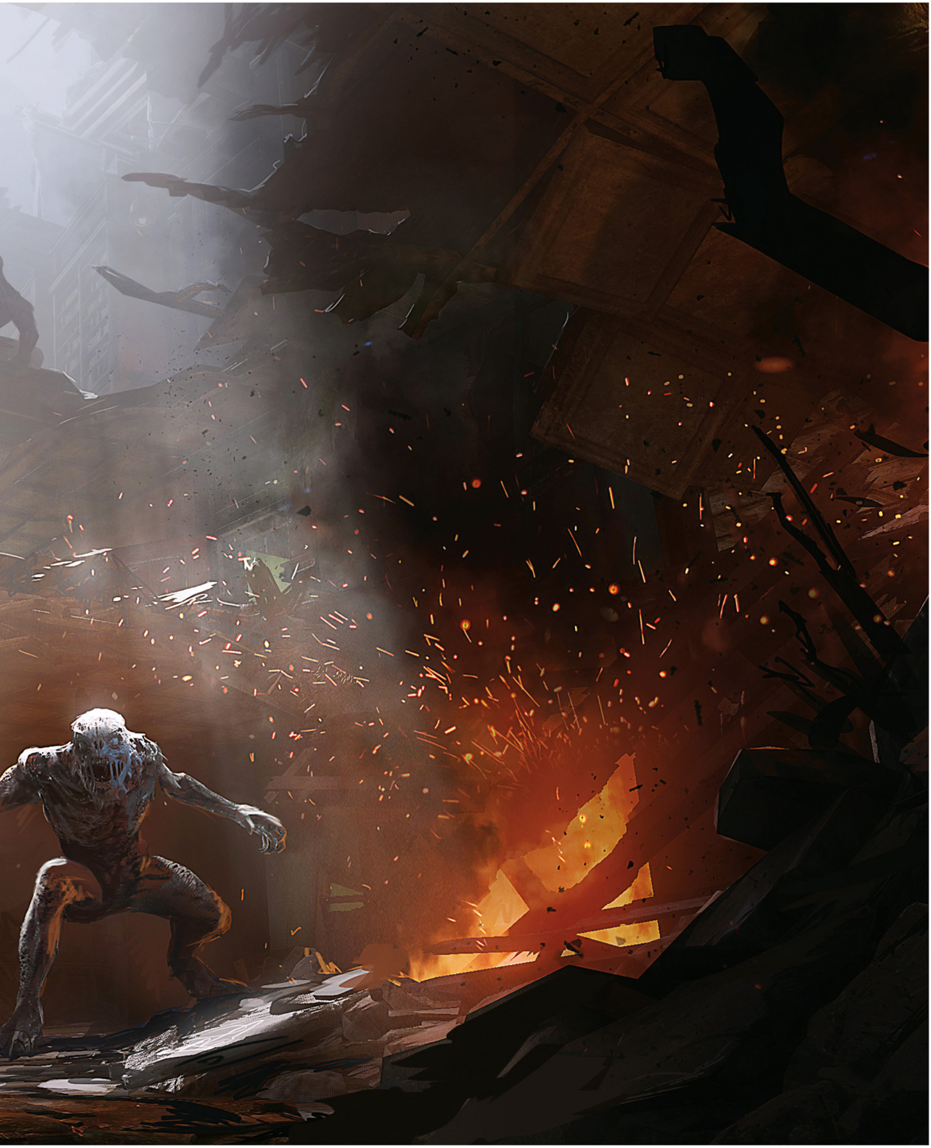


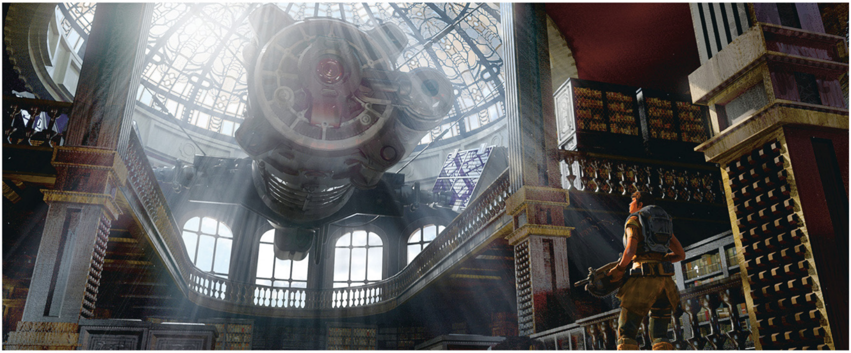


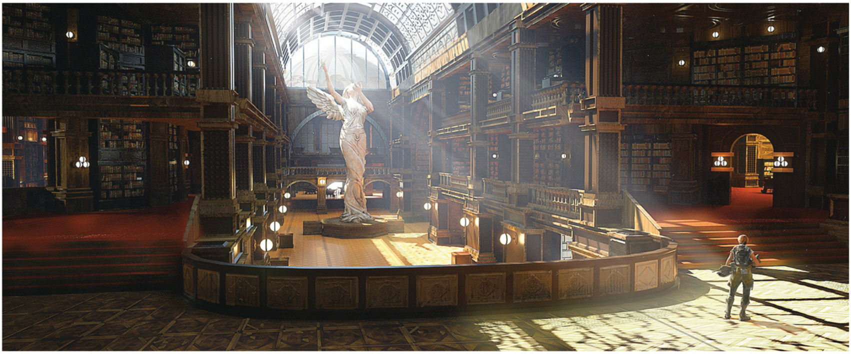


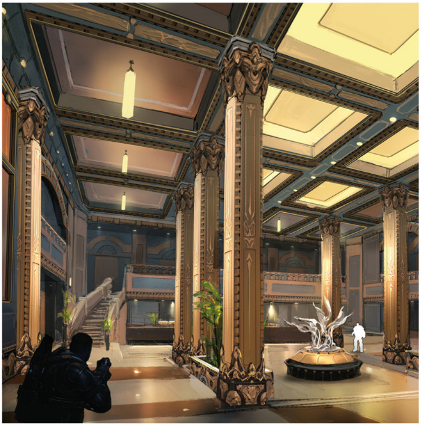
As the COG loses control of the evacuation effort, the Settlement visually changes. Crashed King Ravens and buildings on fire mix with the setting sun to change the entire feeling of the mission. This is the turning of the tide in the first real battle of the coming war.

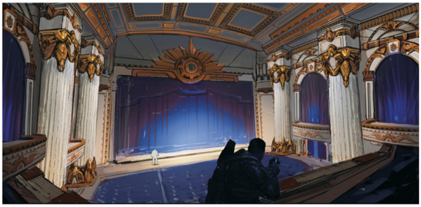


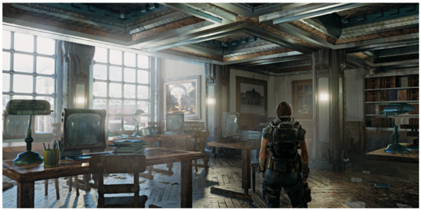




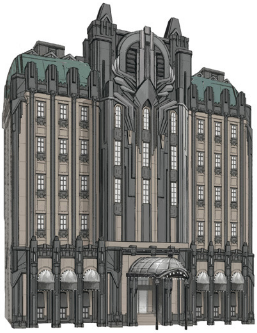


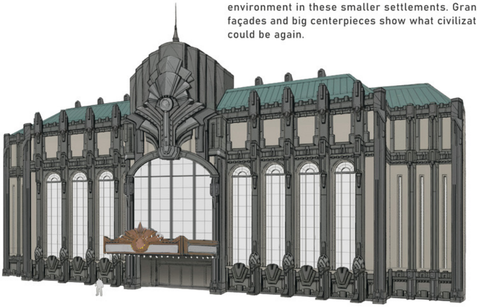


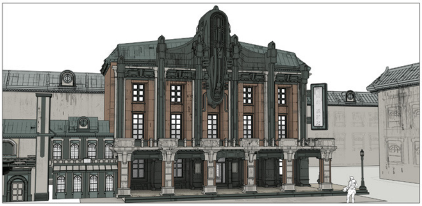


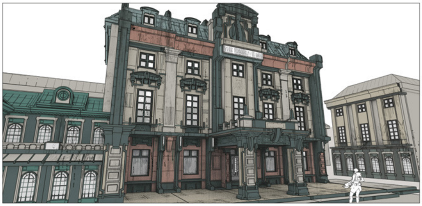


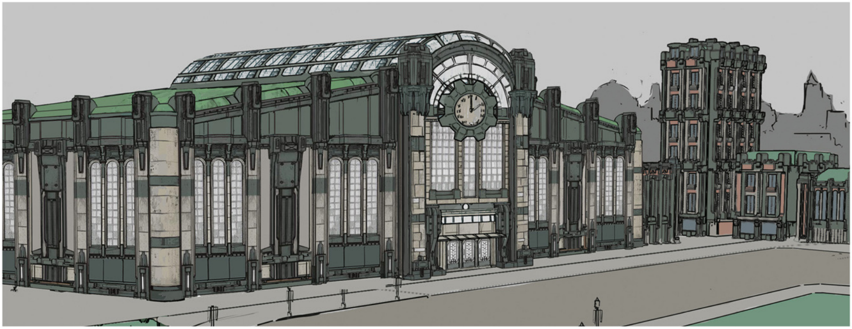
These are production designs for Settlement buildings. We're using the design language seen in New Ephyra to show that they're basically trying to re-create that environment in these smaller settlements. Grand façades and big centerpieces show what civilization could be again.

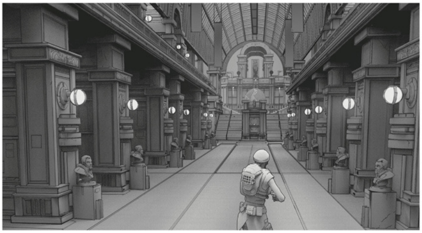


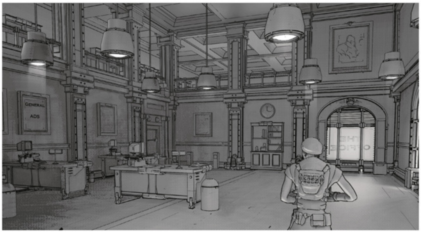


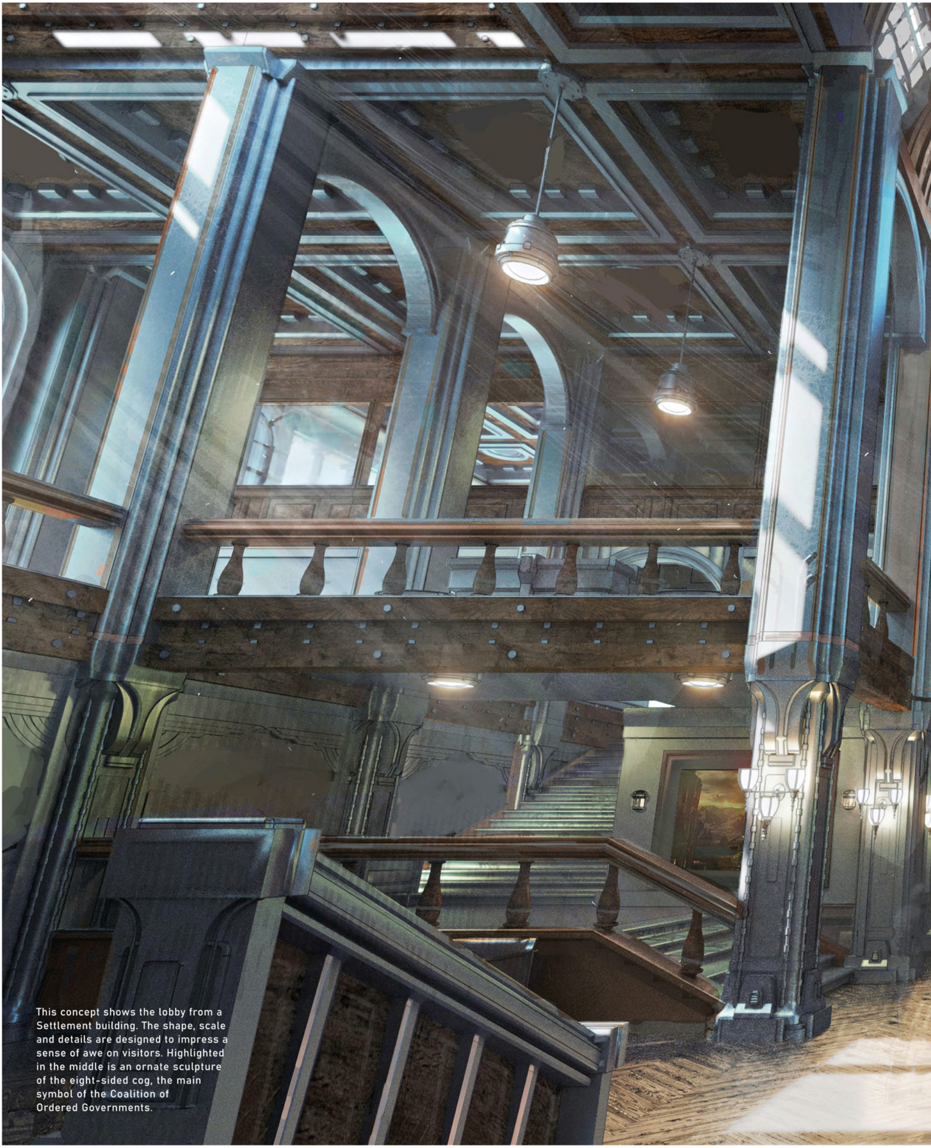




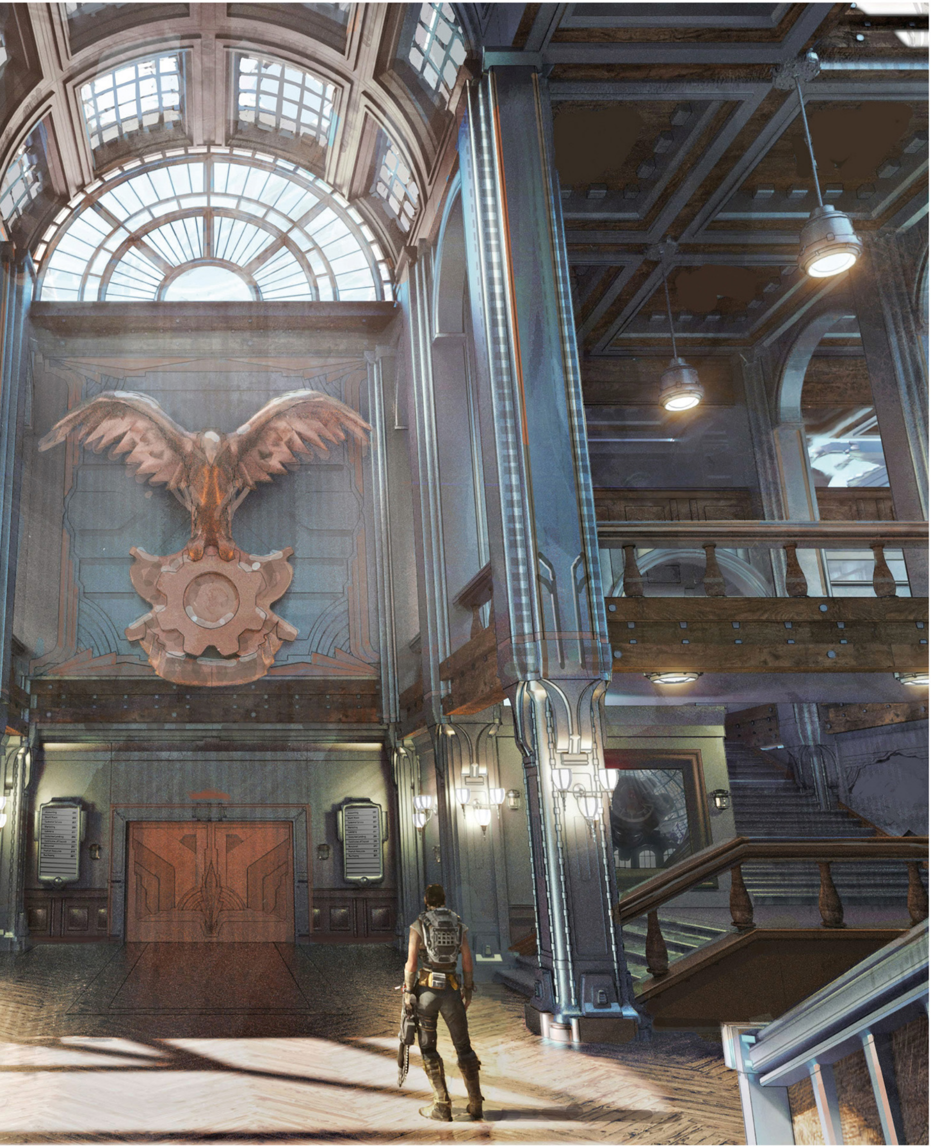






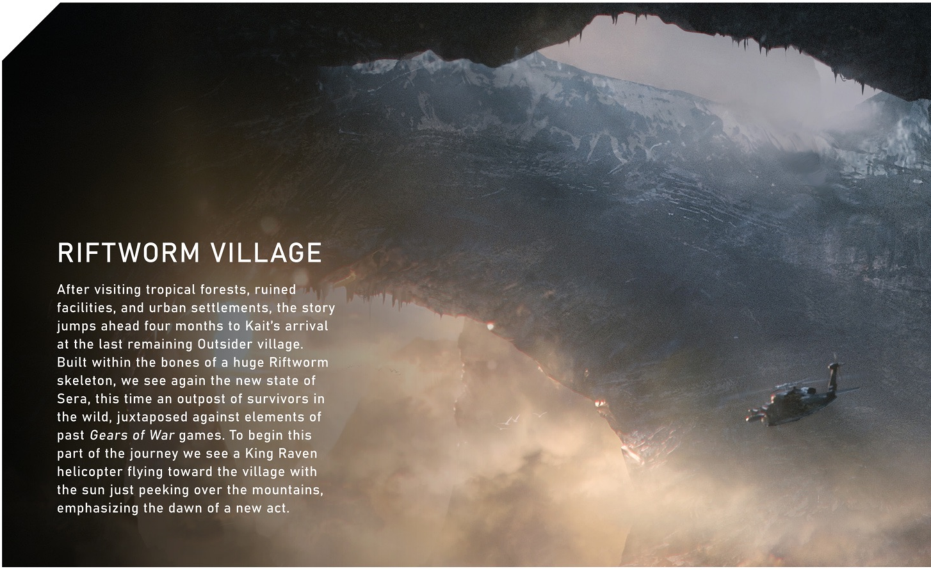


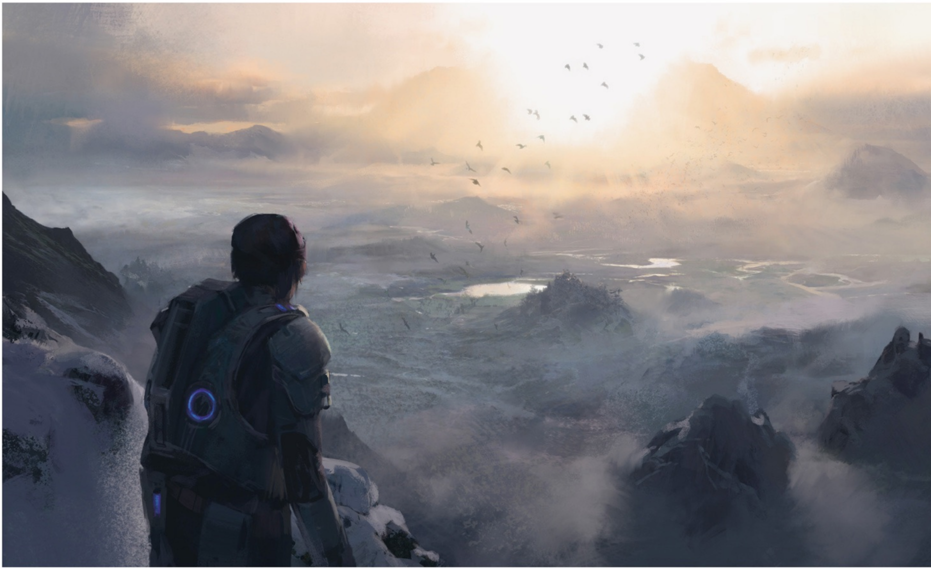
This concept shows the lobby from a Settlement building. The shape, scale and details are designed to impress a sense of awe on visitors. Highlighted in the middle is an ornate sculpture of the eight-sided cog, the main symbol of the Coalition of Ordered Governments.

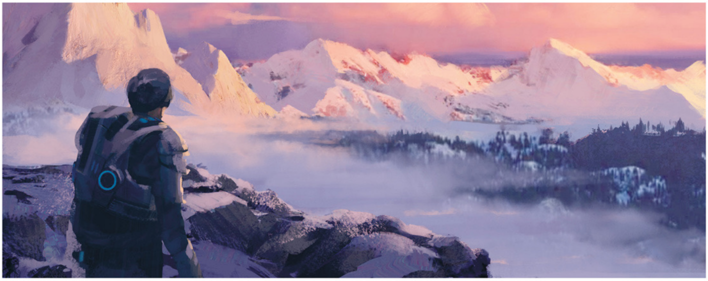


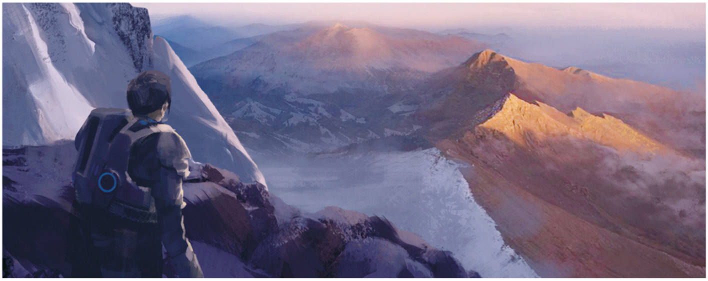
RIFTWORM VILLAGE

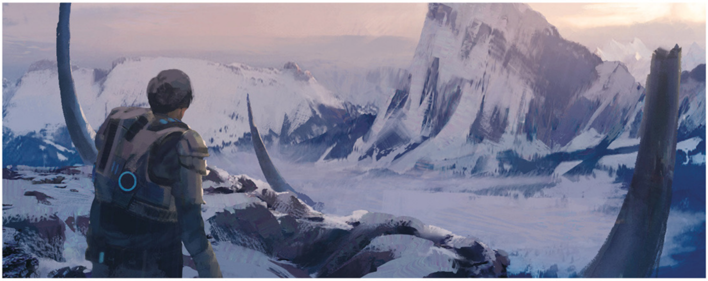
After visiting tropical forests, ruined facilities, and urban settlements, the story jumps ahead four months to Kait's arrival at the last remaining Outsider village. Built within the bones of a huge Riftworm skeleton, we see again the new state of Sera, this time an outpost of survivors in the wild, juxtaposed against elements of past *Gears of War* games. To begin this part of the journey we see a King Raven helicopter flying toward the village with the sun just peeking over the mountains, emphasizing the dawn of a new act.

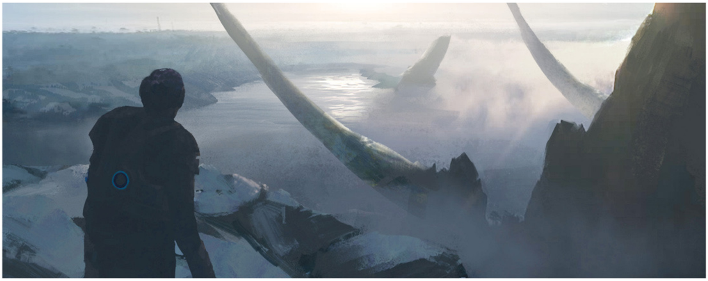


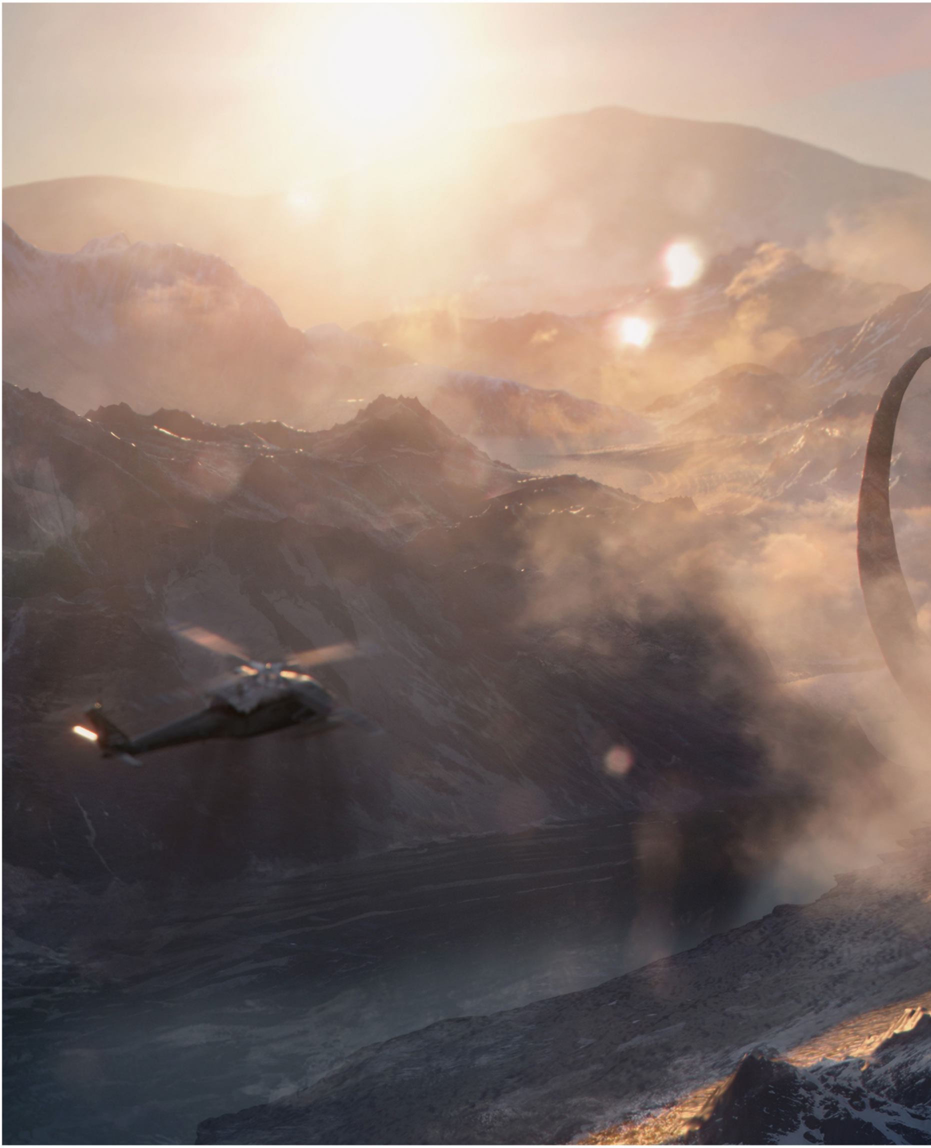


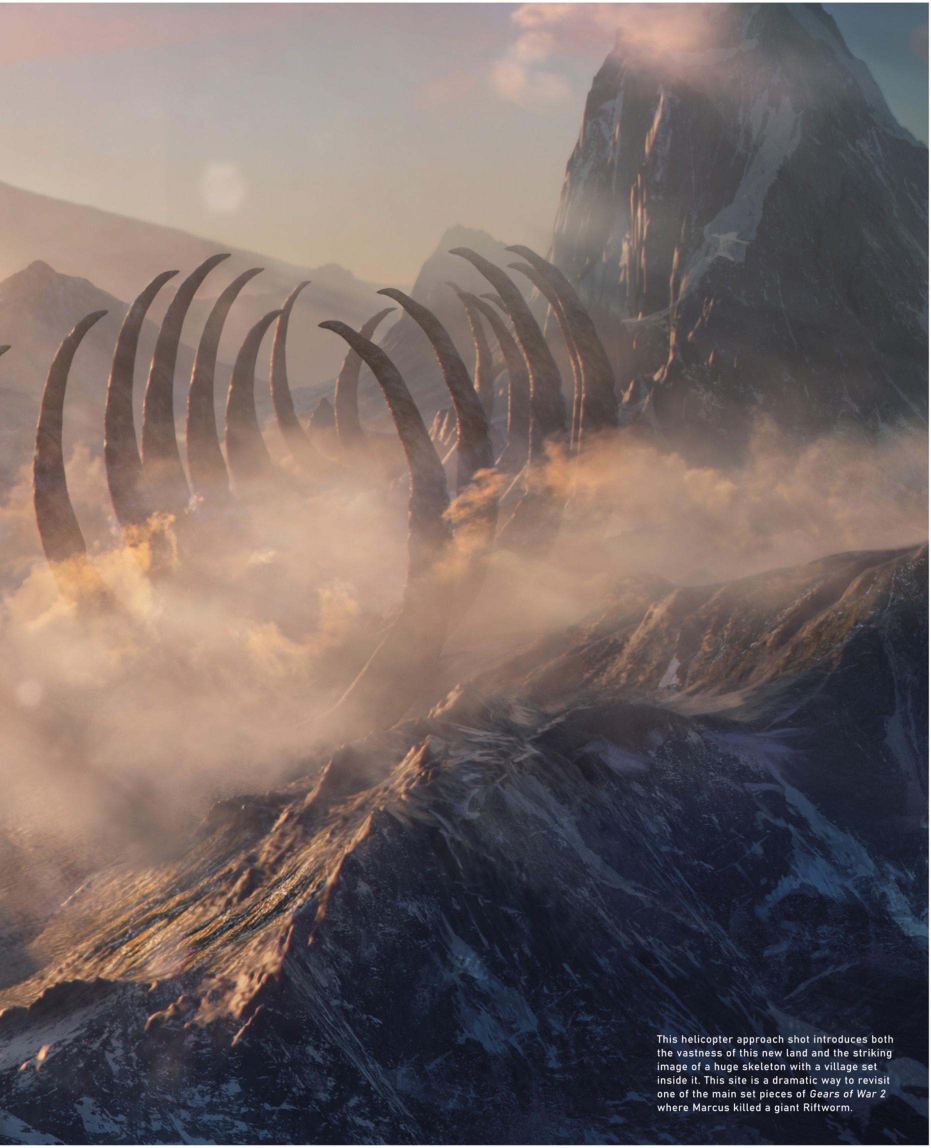




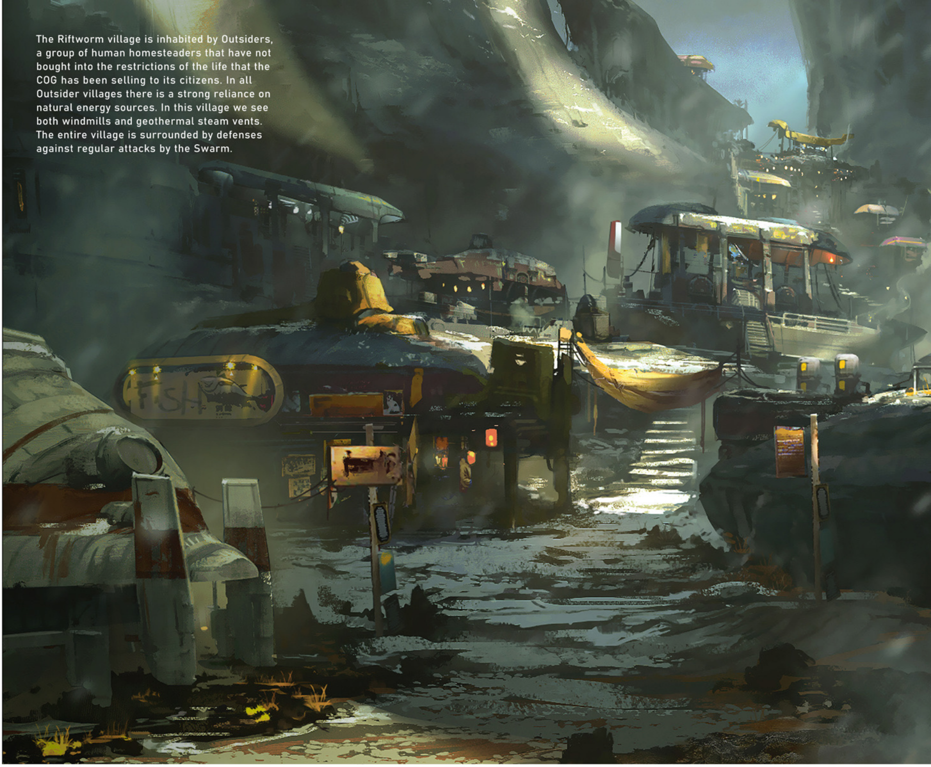




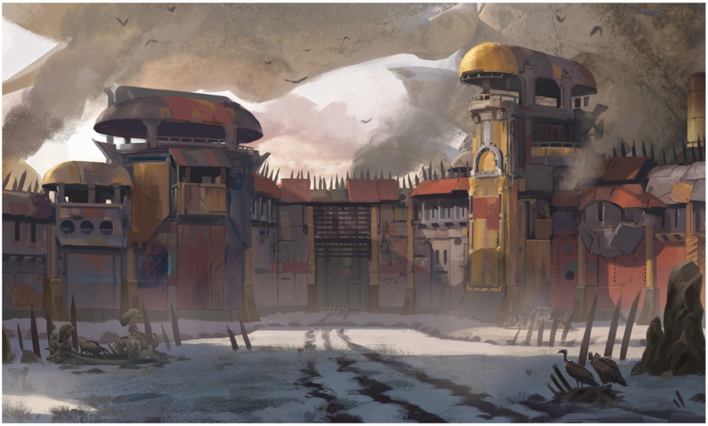


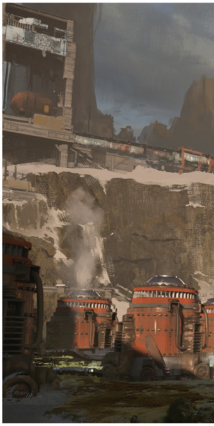


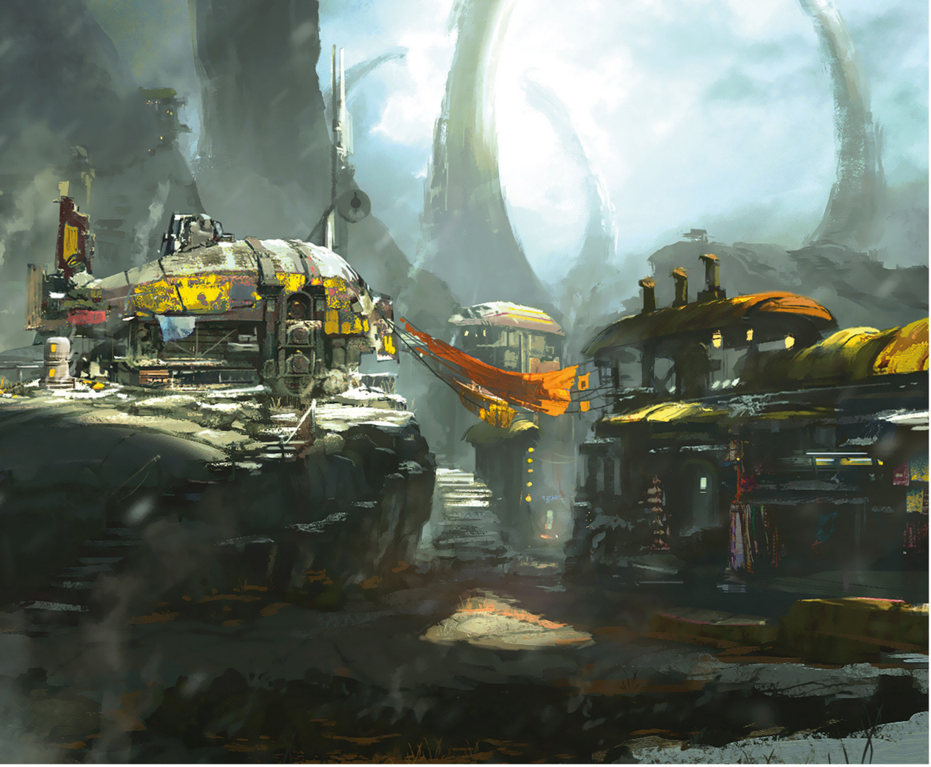
This helicopter approach shot introduces both the vastness of this new land and the striking image of a huge skeleton with a village set inside it. This site is a dramatic way to revisit one of the main set pieces of *Gears of War 2* where Marcus killed a giant Riftworm.

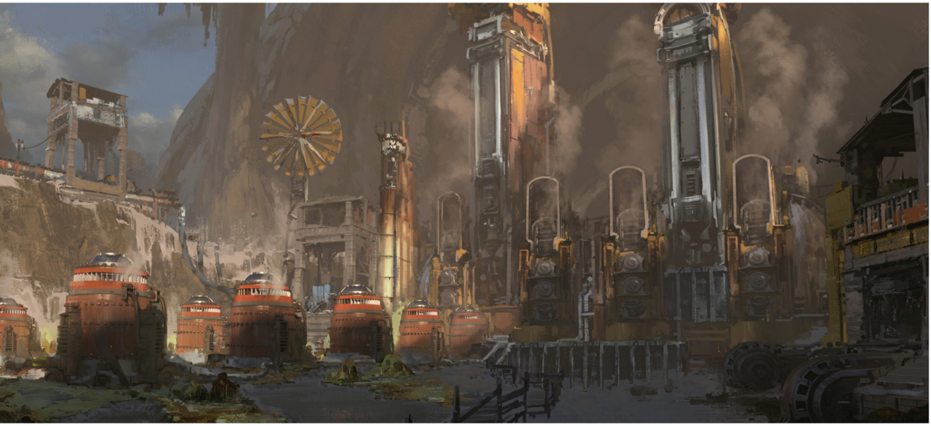


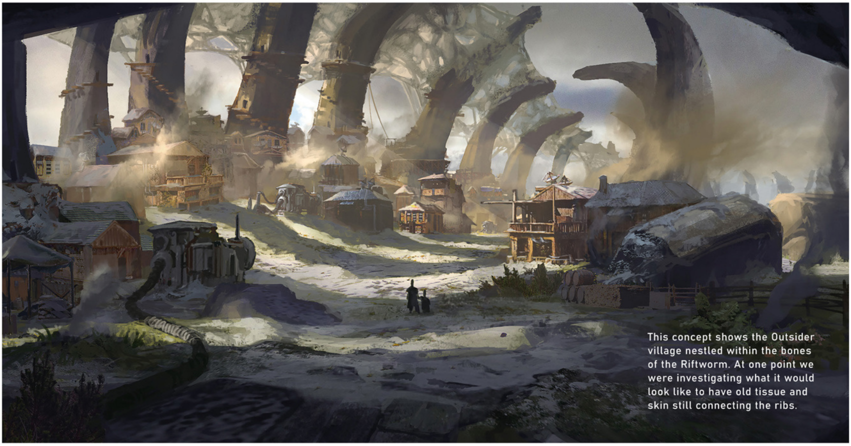
The Riftworm village is inhabited by Outsiders, a group of human homesteaders that have not bought into the restrictions of the life that the COG has been selling to its citizens. In all Outsider villages there is a strong reliance on natural energy sources. In this village we see both windmills and geothermal steam vents. The entire village is surrounded by defenses against regular attacks by the Swarm.



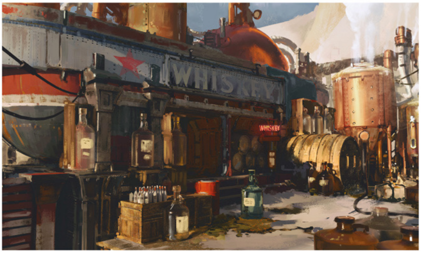








This concept shows the Outsider village nestled within the bones of the Riftworm. At one point we were investigating what it would look like to have old tissue and skin still connecting the ribs.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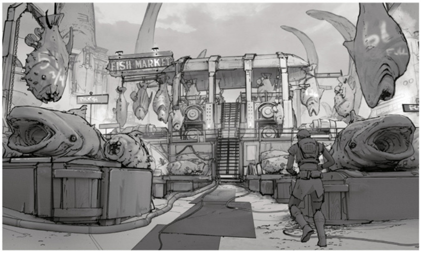
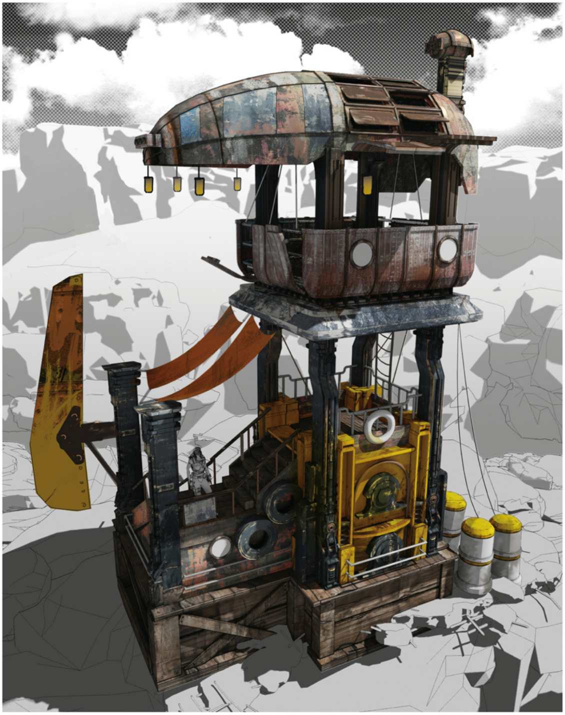
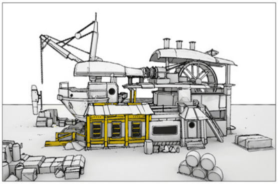
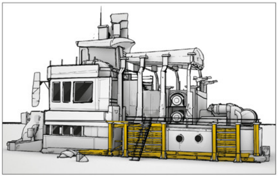
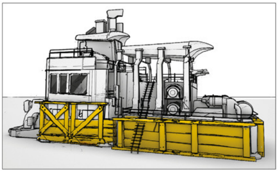
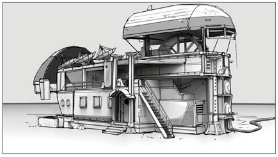

FISH MARKET

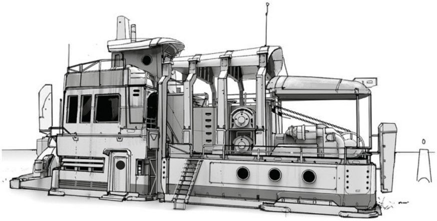


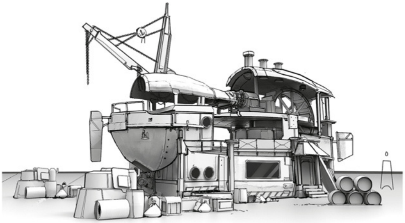




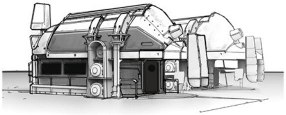


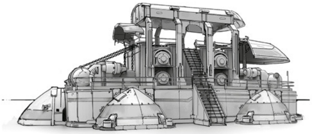


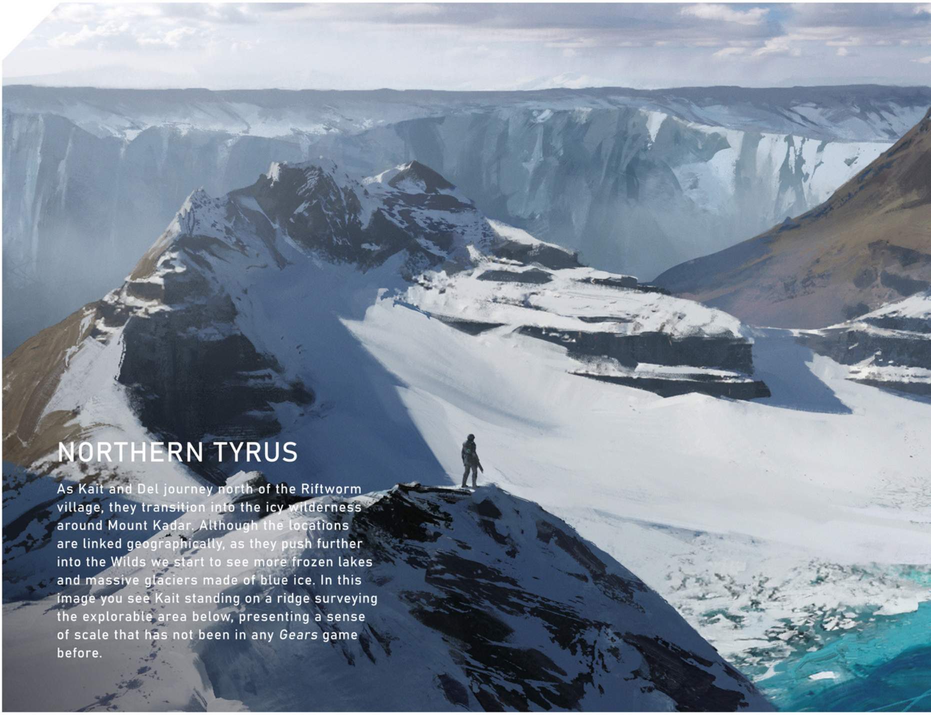




This level render depicts a geothermal and wind farm that provides energy to the village. The idea is that the Riftworm skeleton penetrating down underground has released geysers, creating hot springs. The Outsiders settled in these Riftworm bones because of this current of heat, which also blankets the village in a layer of fog. The Riftworm setting for this village gave us a unique way to explore the game's theme of revisiting areas from the past.

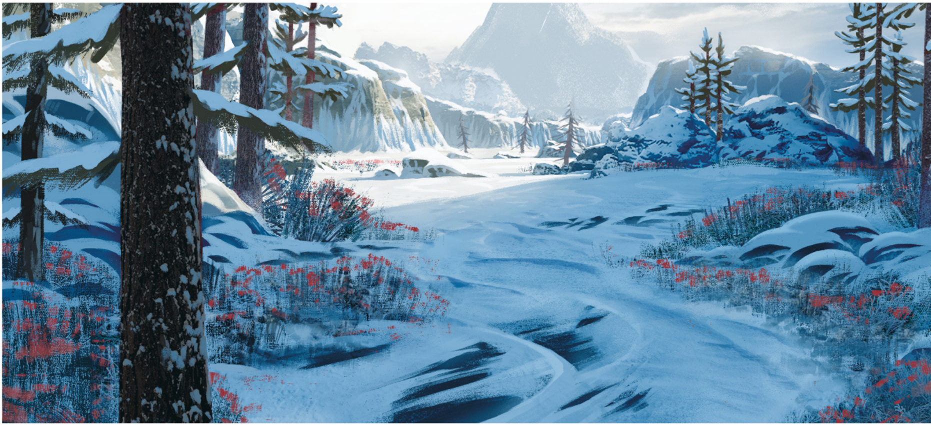


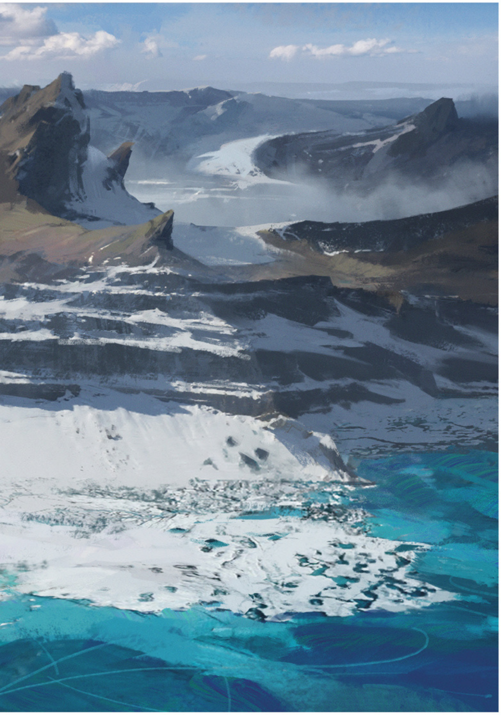


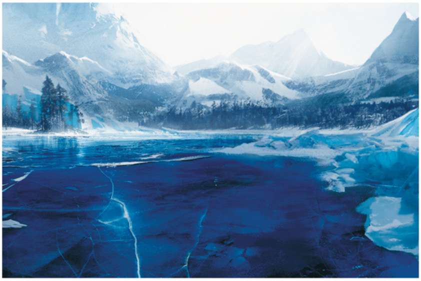


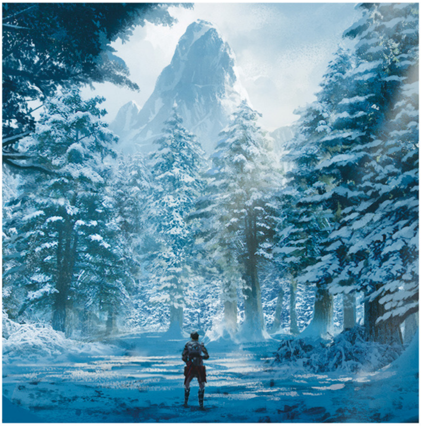
NORTHERN TYRUS

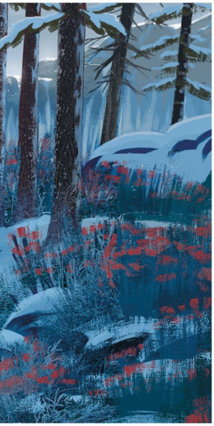
As Kait and Del journey north of the Riftworm village, they transition into the icy wilderness around Mount Kadar. Although the locations are linked geographically, as they push further into the Wilds we start to see more frozen lakes and massive glaciers made of blue ice. In this image you see Kait standing on a ridge surveying the explorable area below, presenting a sense of scale that has not been in any *Gears* game before.

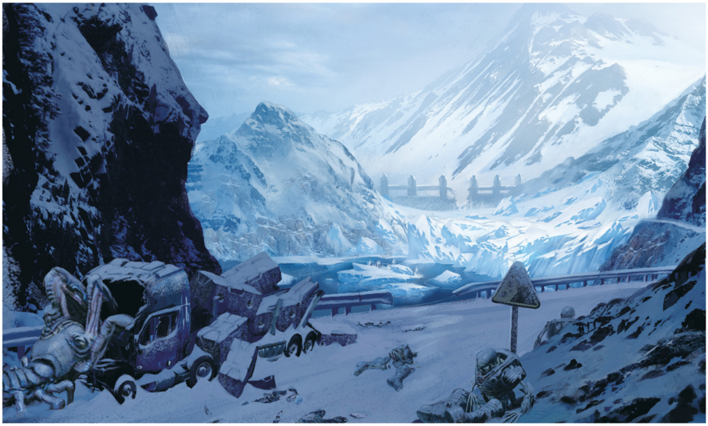


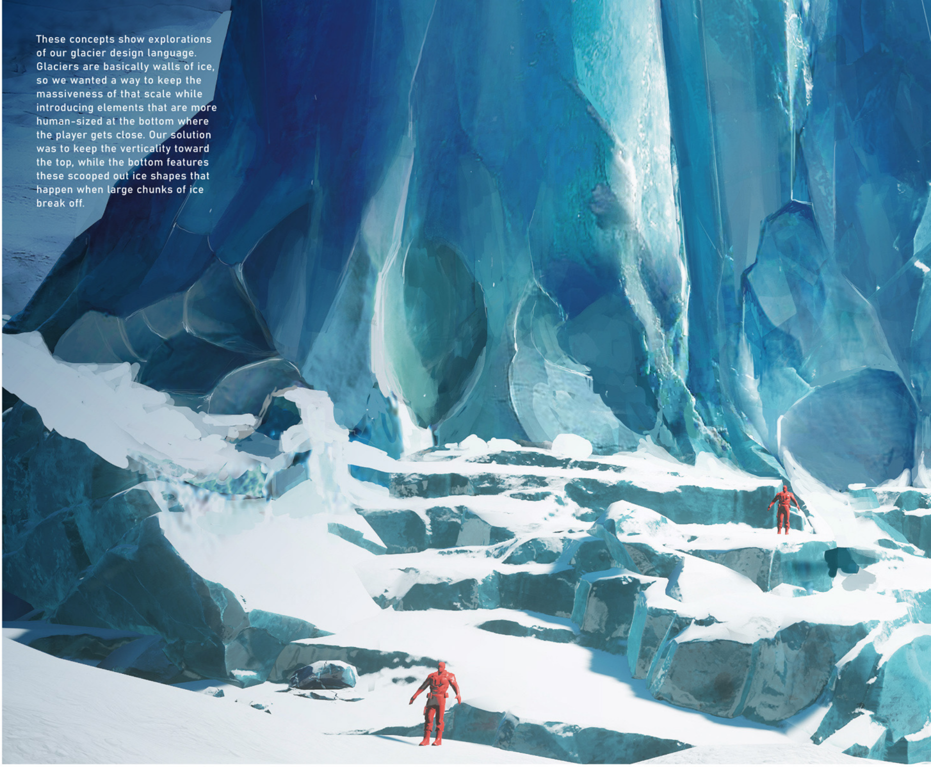




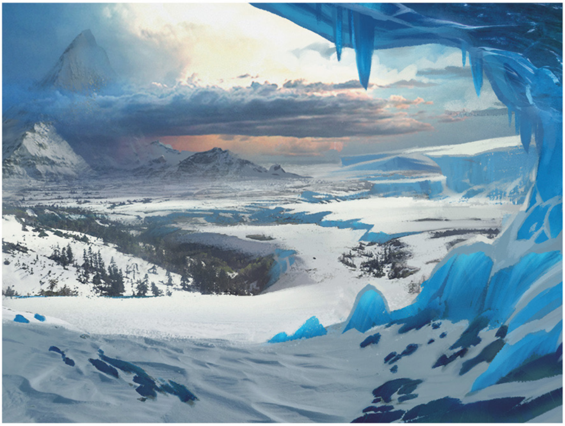


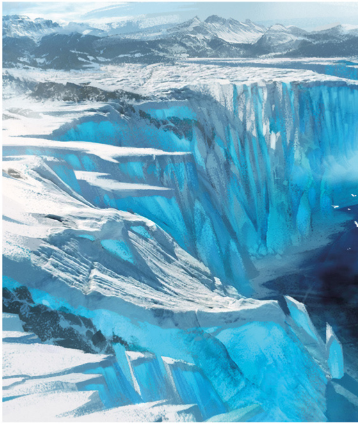


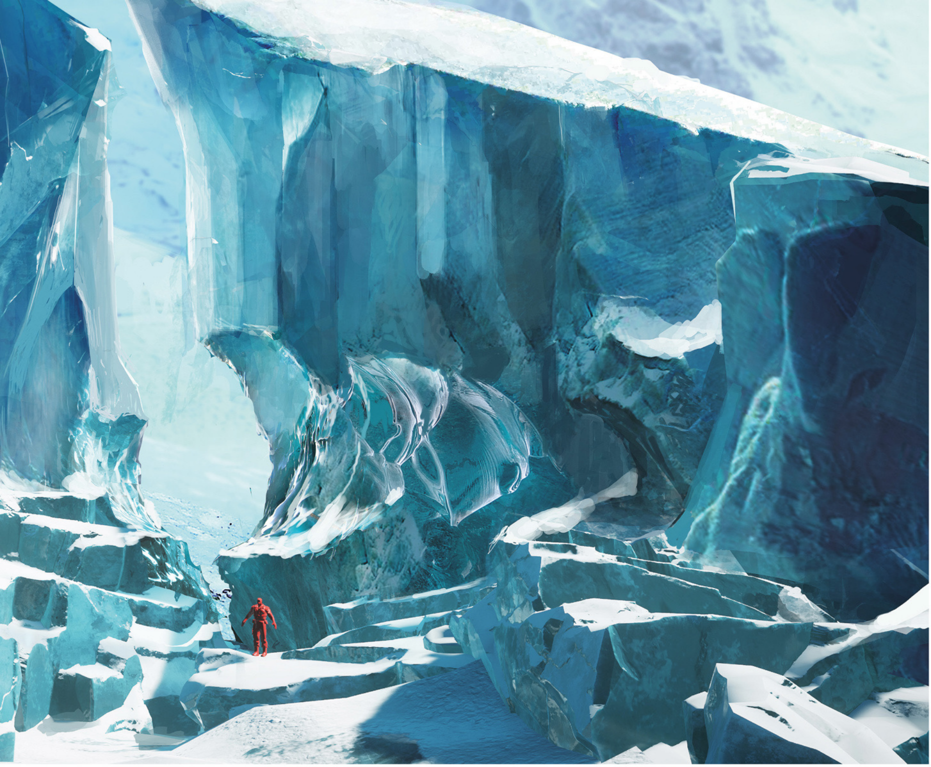


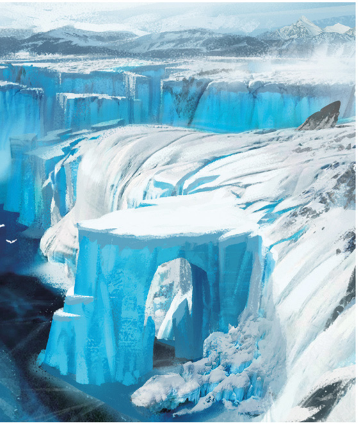


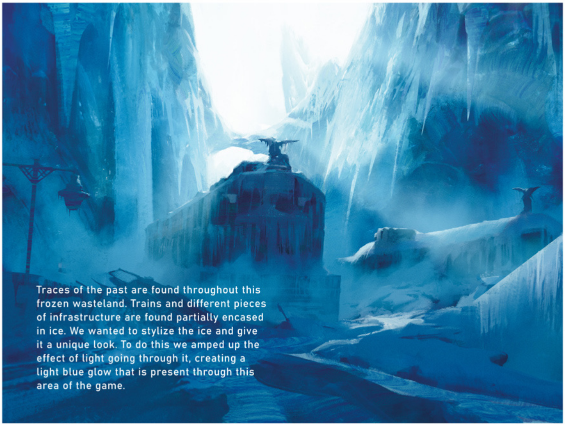
These concepts show explorations of our glacier design language. Glaciers are basically walls of ice, so we wanted a way to keep the massiveness of that scale while introducing elements that are more human-sized at the bottom where the player gets close. Our solution was to keep the verticality toward the top, while the bottom features these scooped out ice shapes that happen when large chunks of ice break off.



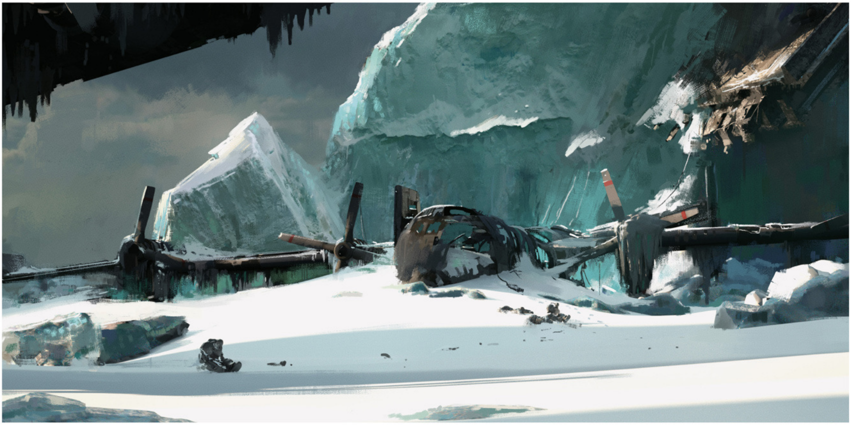


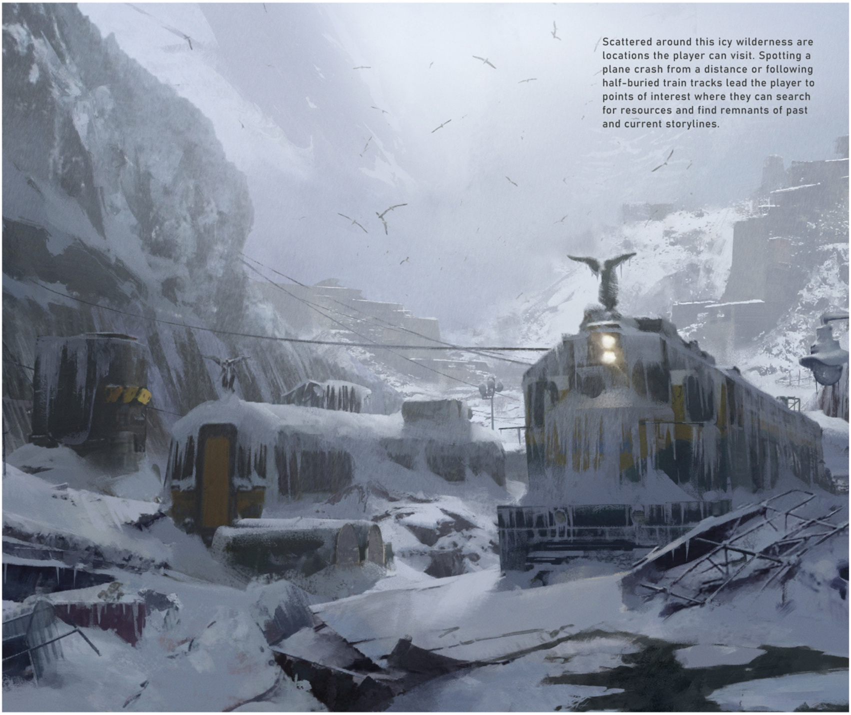




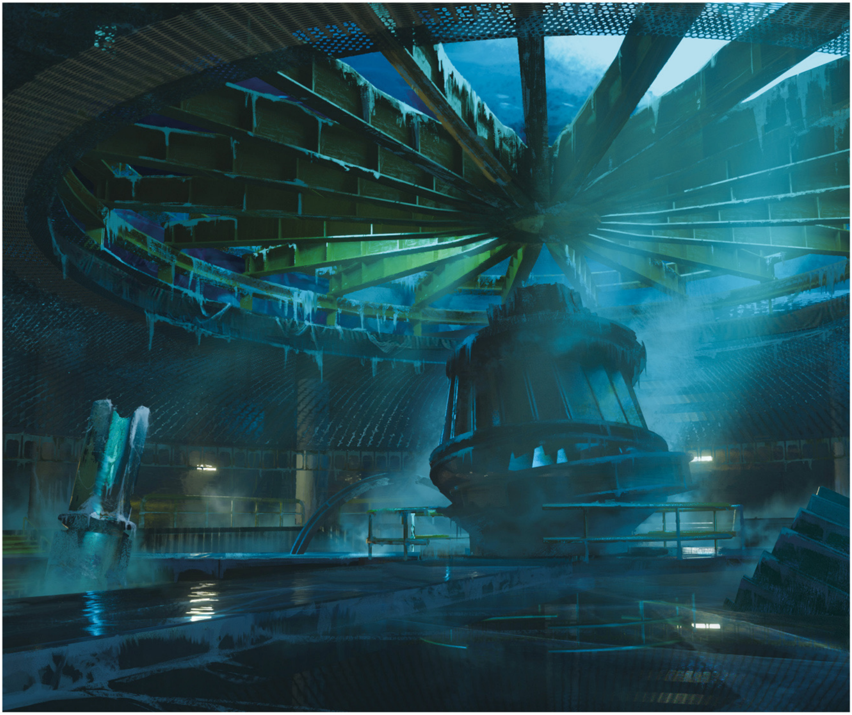


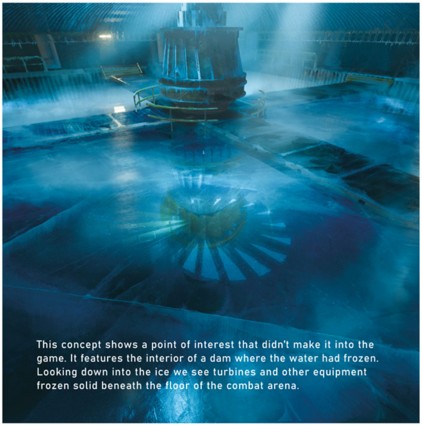
Traces of the past are found throughout this frozen wasteland. Trains and different pieces of infrastructure are found partially encased in ice. We wanted to stylize the ice and give it a unique look. To do this we amped up the effect of light going through it, creating a light blue glow that is present through this area of the game.

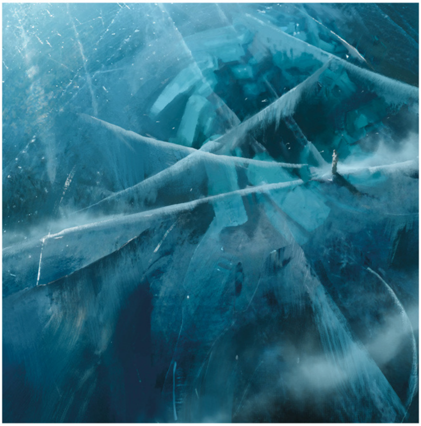




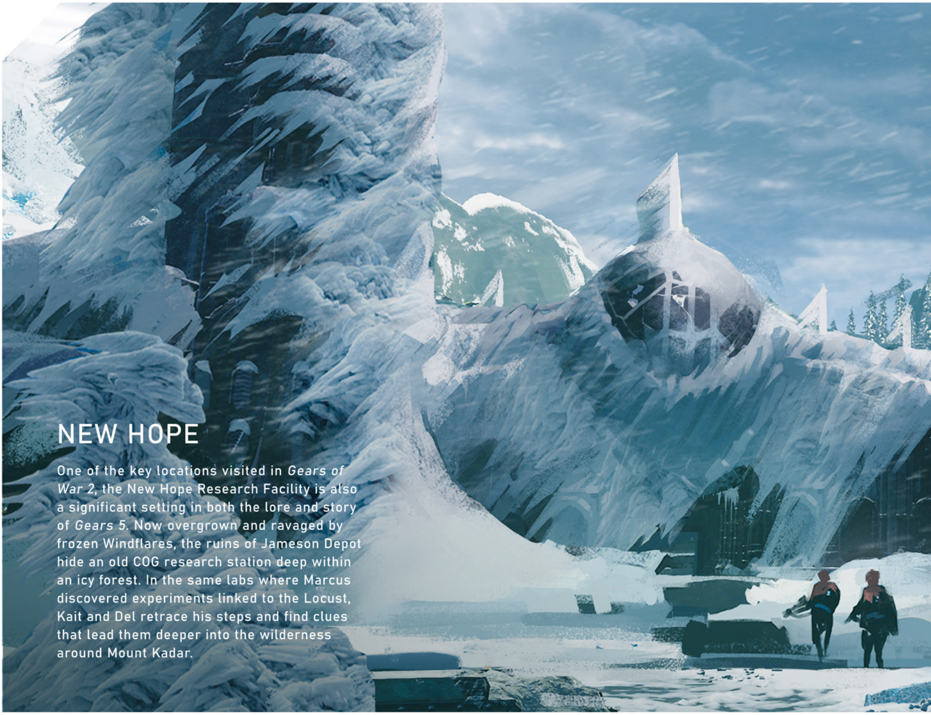
Scattered around this icy wilderness are locations the player can visit. Spotting a plane crash from a distance or following half-buried train tracks lead the player to points of interest where they can search for resources and find remnants of past and current storylines.





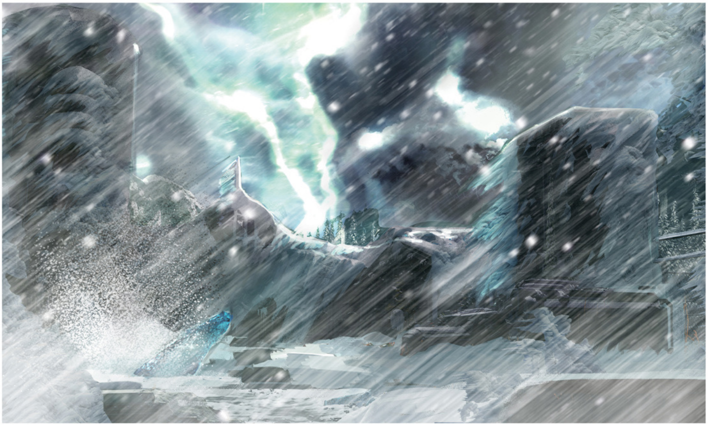


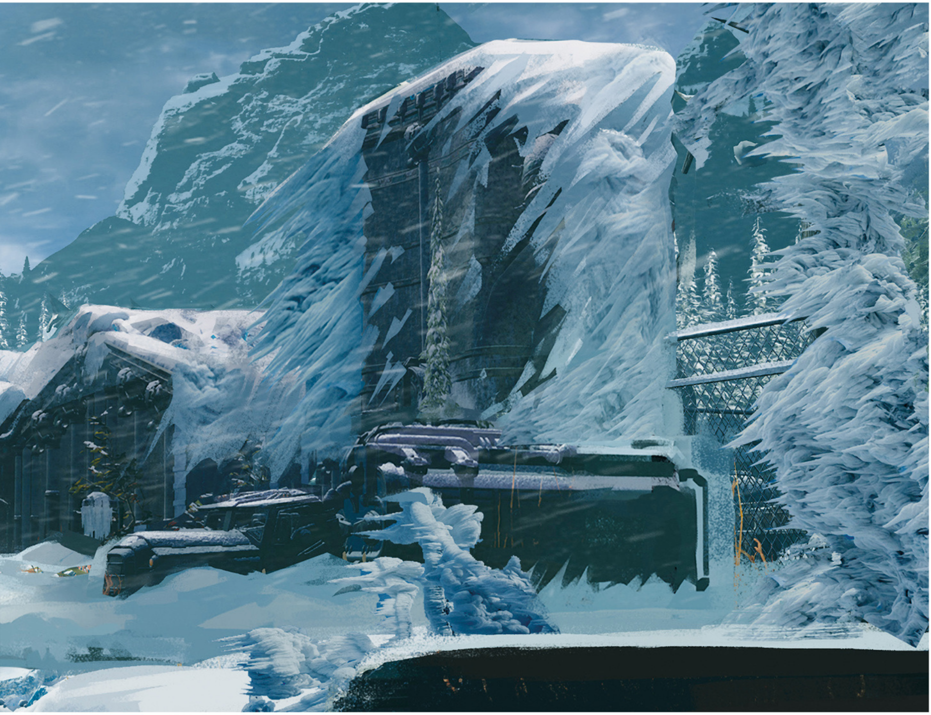
This concept shows a point of interest that didn't make it into the game. It features the interior of a dam where the water had frozen. Looking down into the ice we see turbines and other equipment frozen solid beneath the floor of the combat arena.

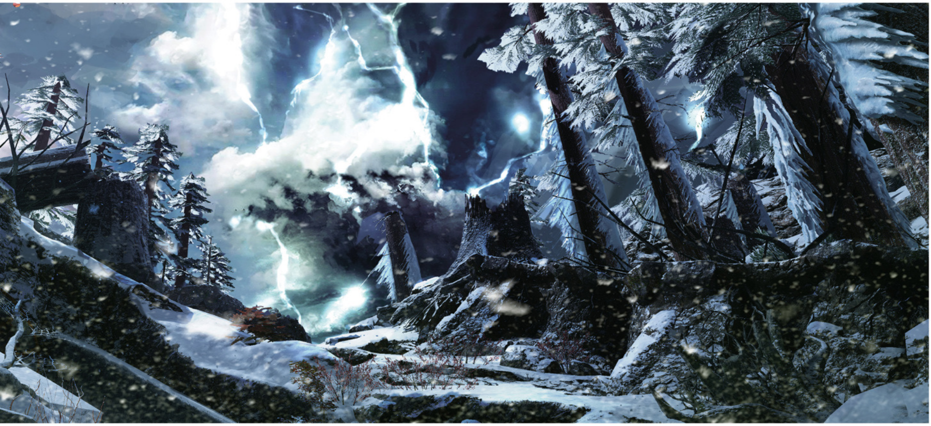


NEW HOPE

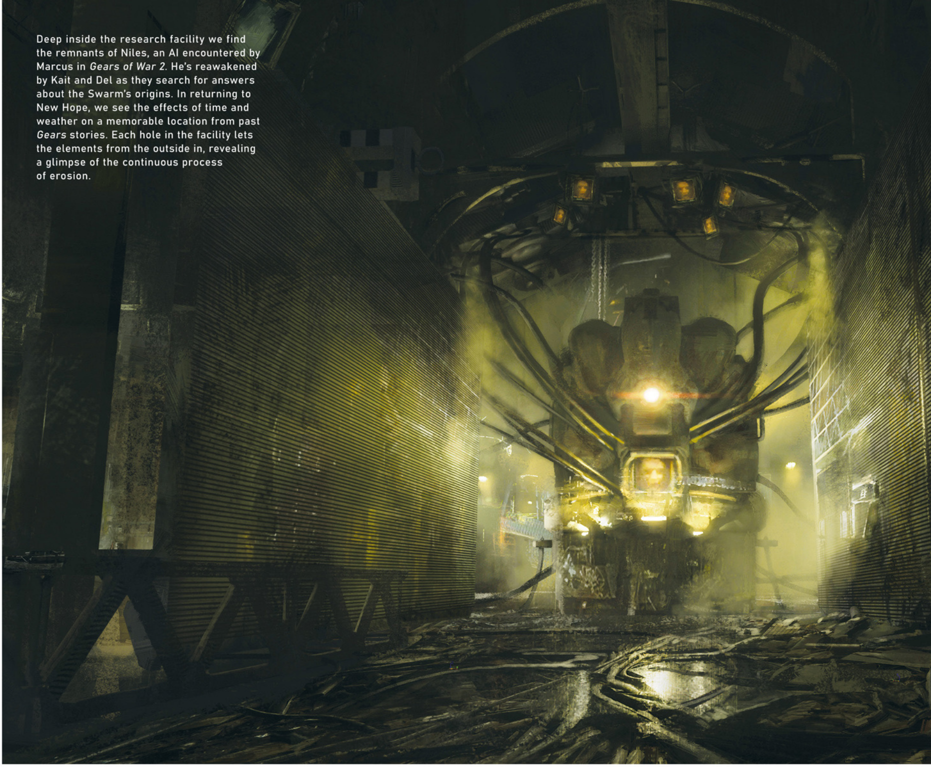
One of the key locations visited in *Gears of War 2*, the New Hope Research Facility is also a significant setting in both the lore and story of *Gears 5*. Now overgrown and ravaged by frozen Windflares, the ruins of Jameson Depot hide an old COG research station deep within an icy forest. In the same labs where Marcus discovered experiments linked to the Locust, Kait and Del retrace his steps and find clues that lead them deeper into the wilderness around Mount Kadar.

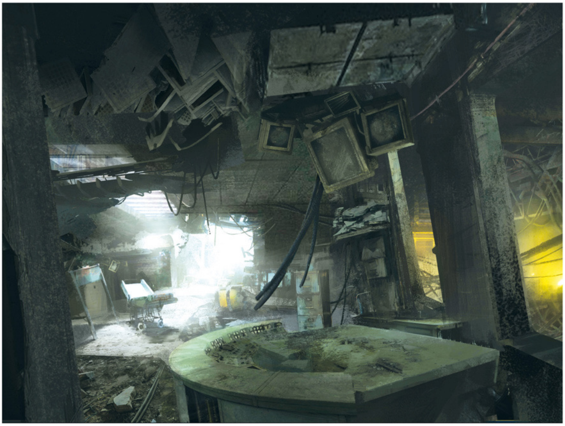


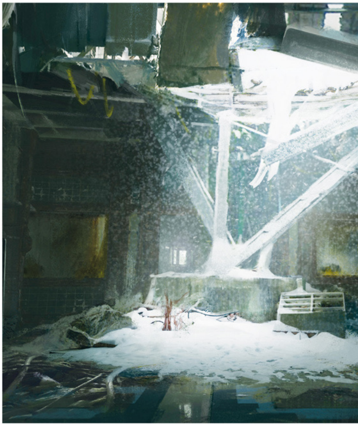


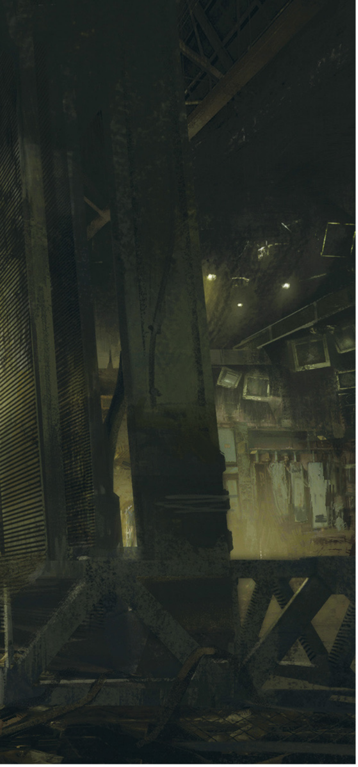


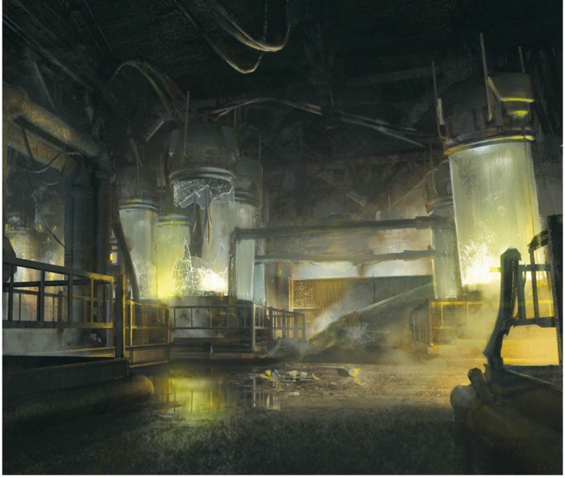
Deep inside the research facility we find the remnants of Niles, an AI encountered by Marcus in *Gears of War 2*. He's reawakened by Kait and Del as they search for answers about the Swarm's origins. In returning to New Hope, we see the effects of time and weather on a memorable location from past *Gears* stories. Each hole in the facility lets the elements from the outside in, revealing a glimpse of the continuous process of erosion.

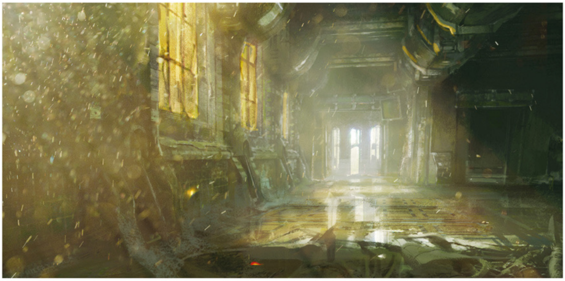


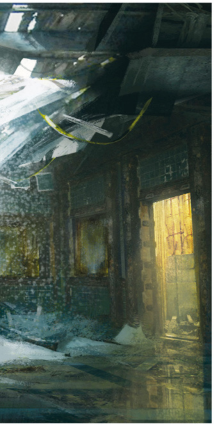


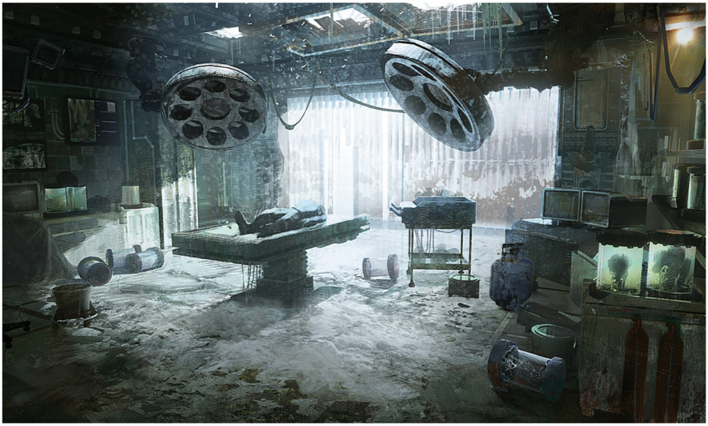


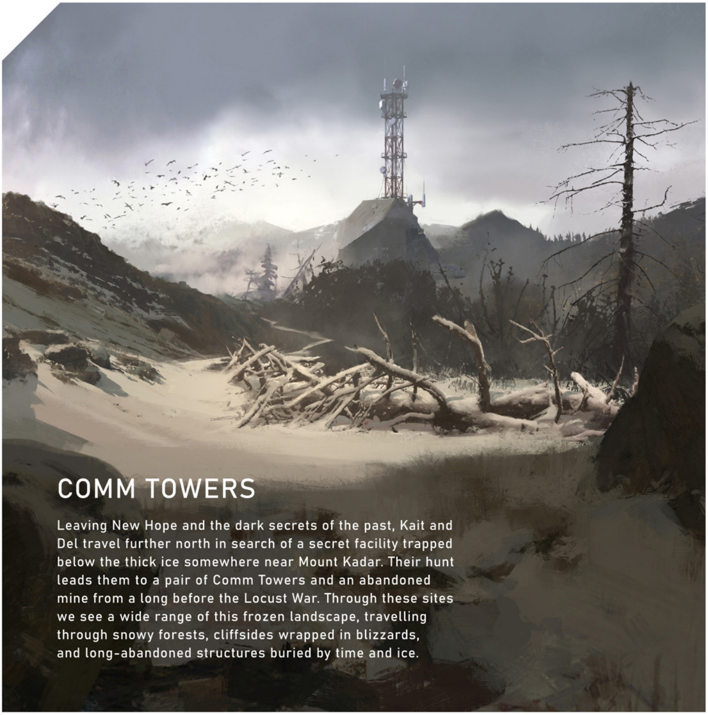






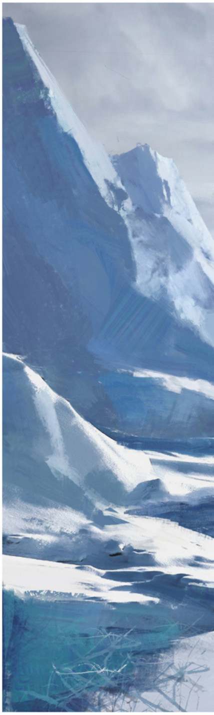


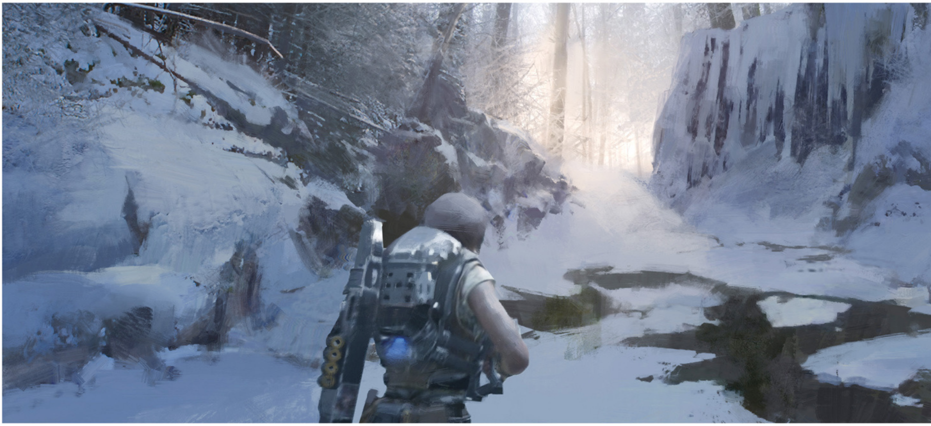


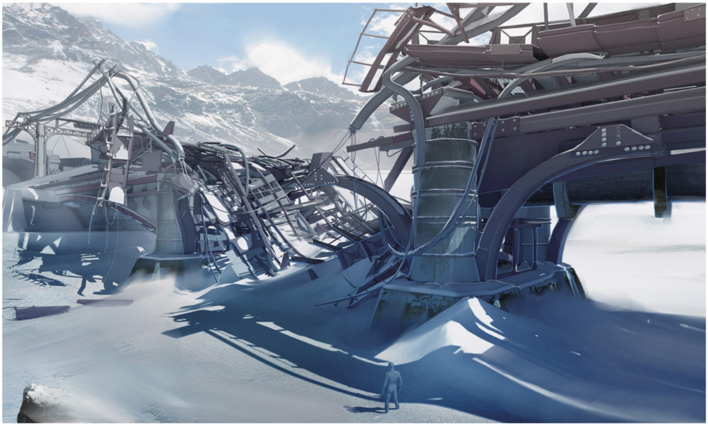


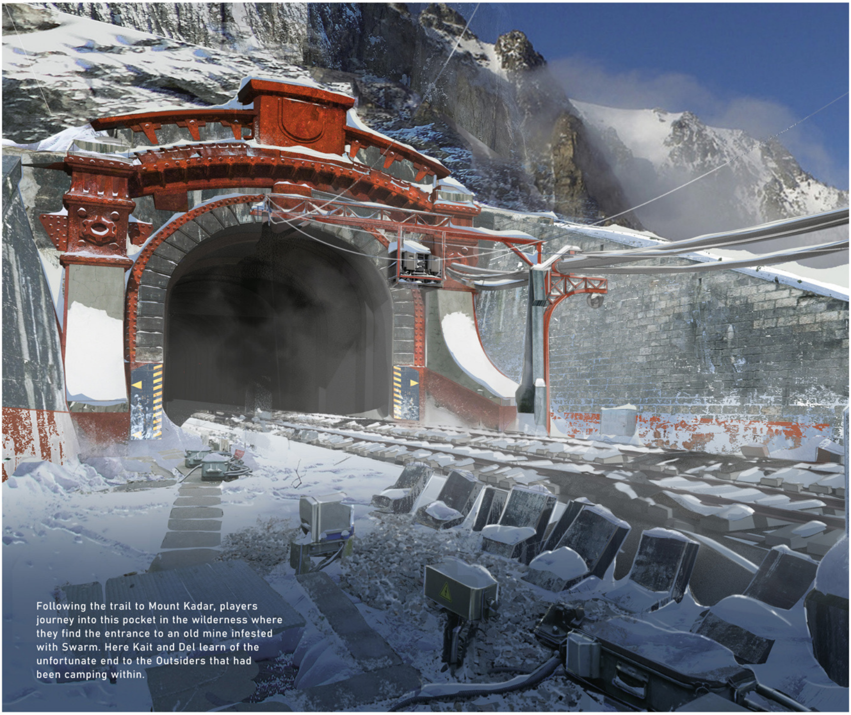
COMM TOWERS

Leaving New Hope and the dark secrets of the past, Kait and Del travel further north in search of a secret facility trapped below the thick ice somewhere near Mount Kadar. Their hunt leads them to a pair of Comm Towers and an abandoned mine from a long before the Locust War. Through these sites we see a wide range of this frozen landscape, travelling through snowy forests, cliffsides wrapped in blizzards, and long-abandoned structures buried by time and ice.

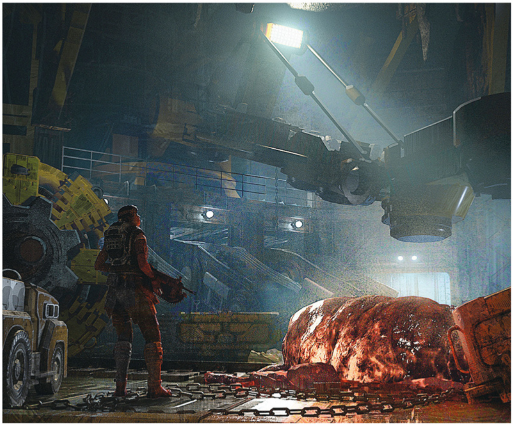


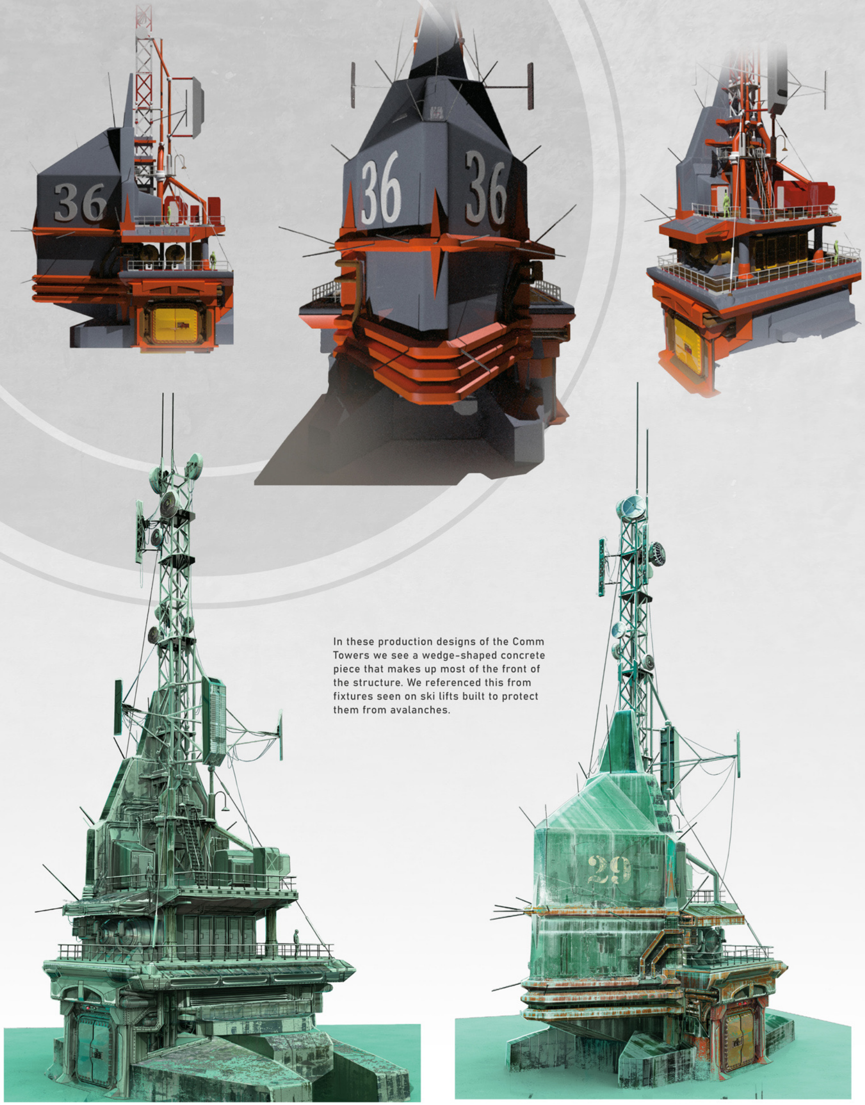




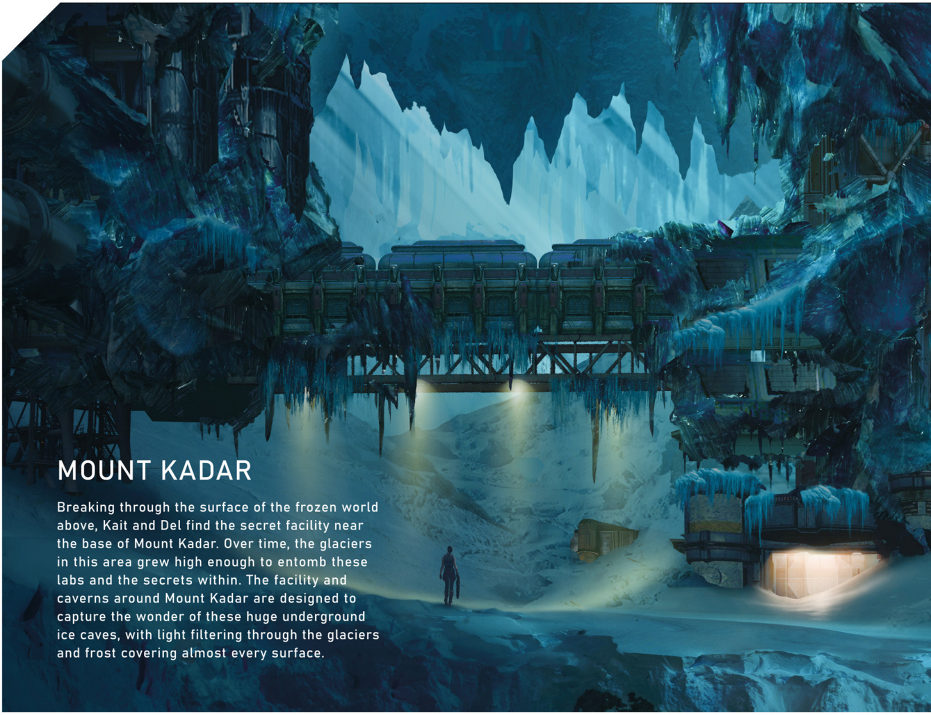


Following the trail to Mount Kadar, players journey into this pocket in the wilderness where they find the entrance to an old mine infested with Swarm. Here Kait and Del learn of the unfortunate end to the Outsiders that had been camping within.



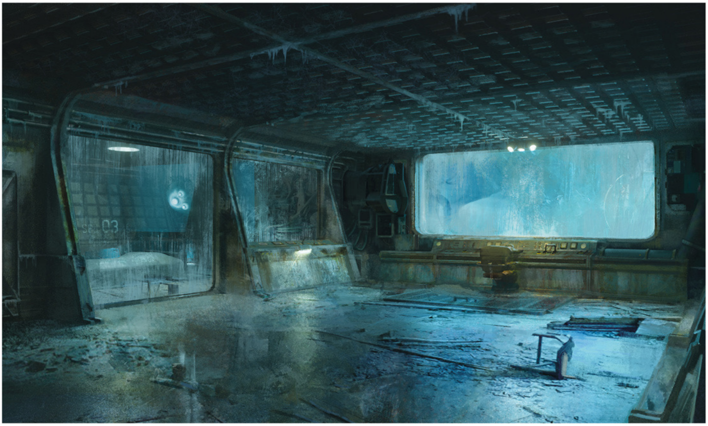


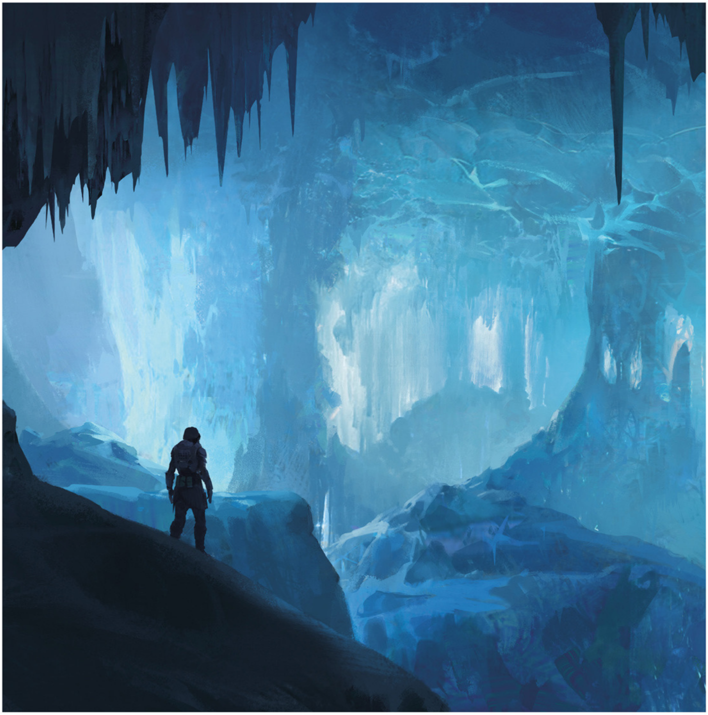
In these production designs of the Comm Towers we see a wedge-shaped concrete piece that makes up most of the front of the structure. We referenced this from fixtures seen on ski lifts built to protect them from avalanches.

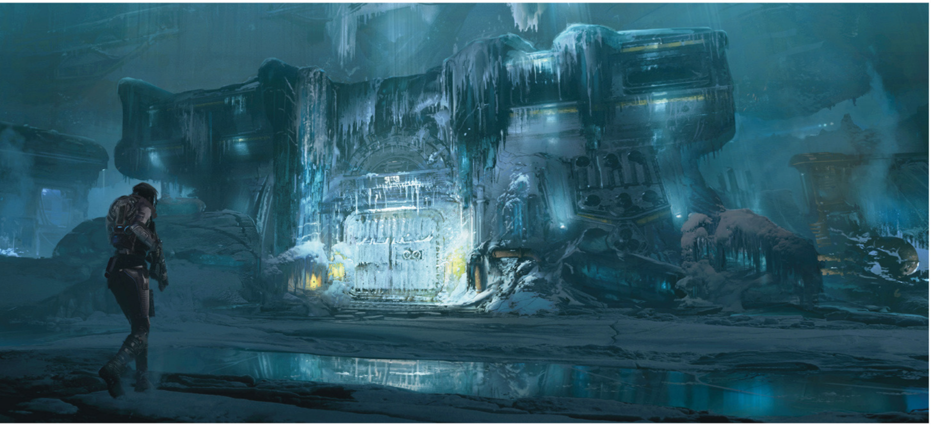


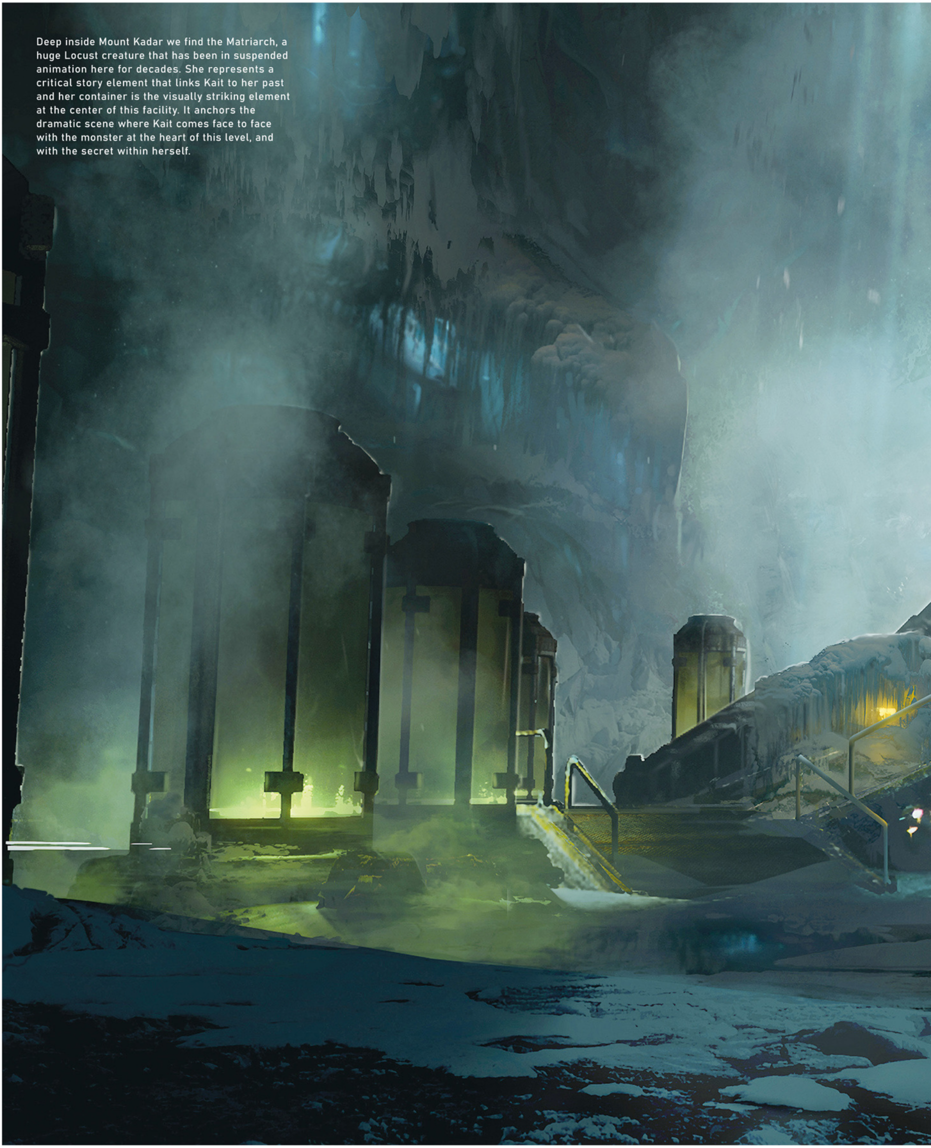
MOUNT KADAR

Breaking through the surface of the frozen world above, Kait and Del find the secret facility near the base of Mount Kadar. Over time, the glaciers in this area grew high enough to entomb these labs and the secrets within. The facility and caverns around Mount Kadar are designed to capture the wonder of these huge underground ice caves, with light filtering through the glaciers and frost covering almost every surface.

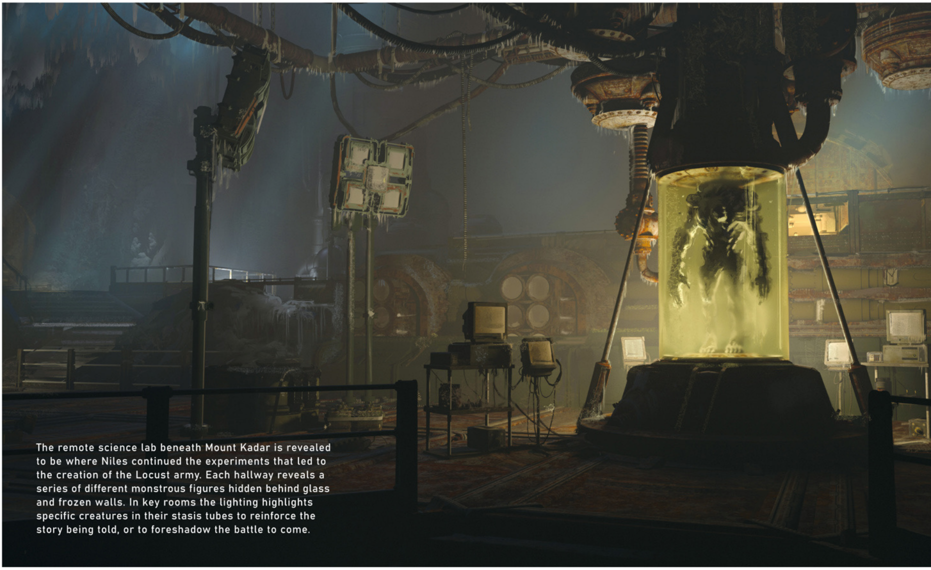




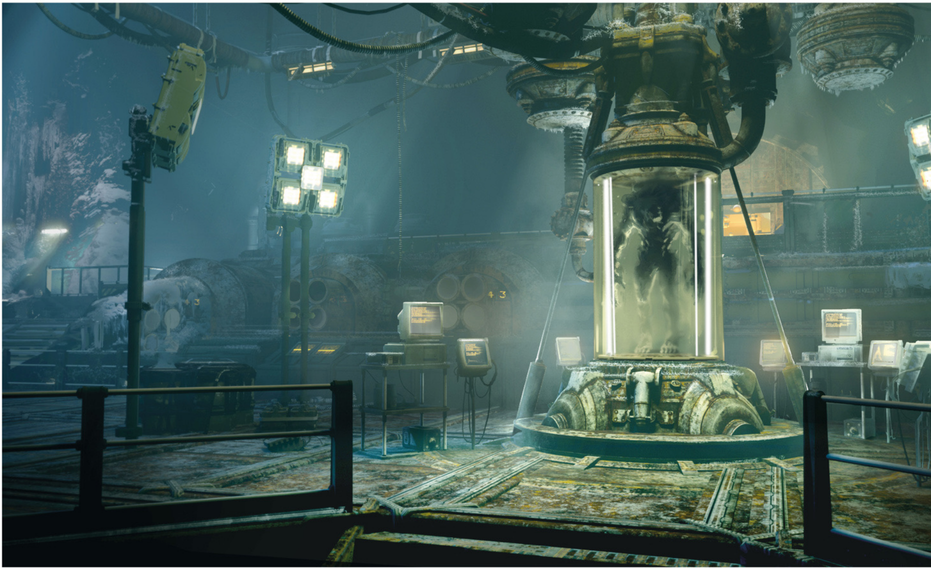


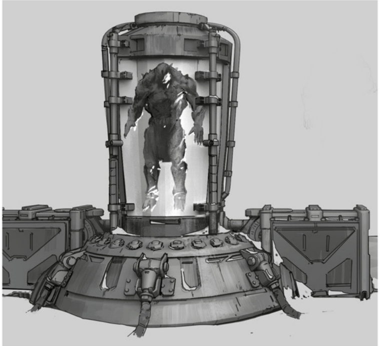


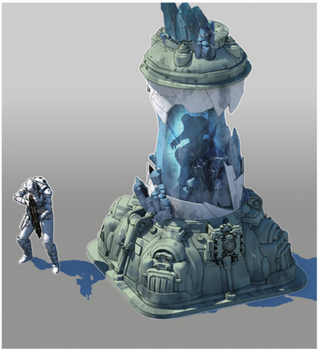
Deep inside Mount Kadar we find the Matriarch, a huge Locust creature that has been in suspended animation here for decades. She represents a critical story element that links Kait to her past and her container is the visually striking element at the center of this facility. It anchors the dramatic scene where Kait comes face to face with the monster at the heart of this level, and with the secret within herself.

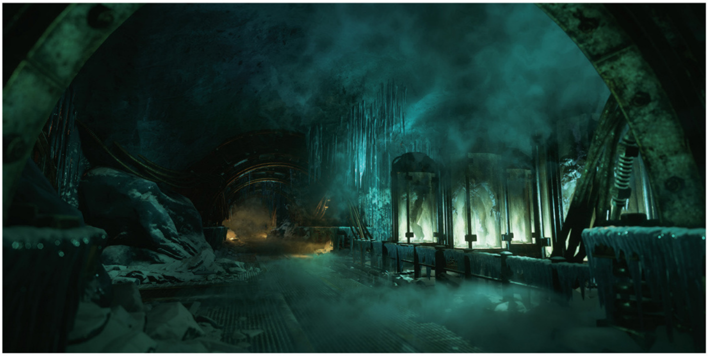


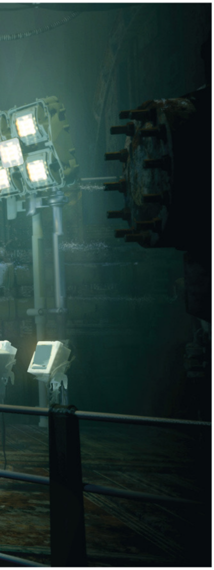
The remote science lab beneath Mount Kadar is revealed to be where Niles continued the experiments that led to the creation of the Locust army. Each hallway reveals a series of different monstrous figures hidden behind glass and frozen walls. In key rooms the lighting highlights specific creatures in their stasis tubes to reinforce the story being told, or to foreshadow the battle to come.

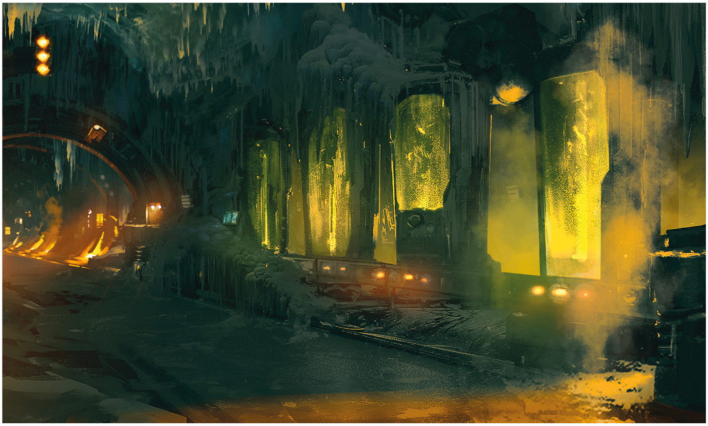


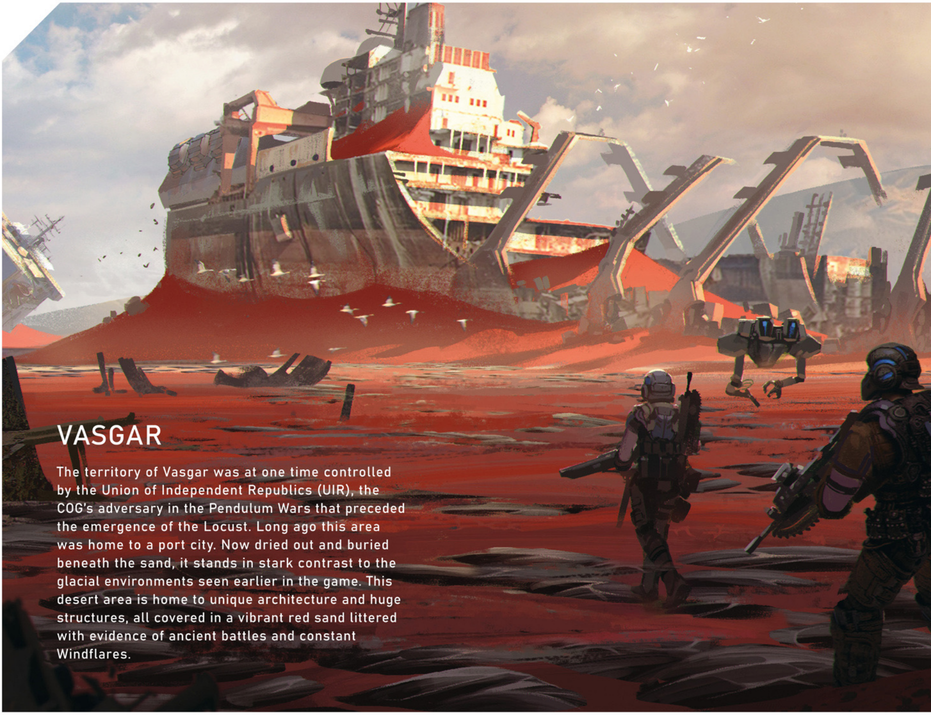






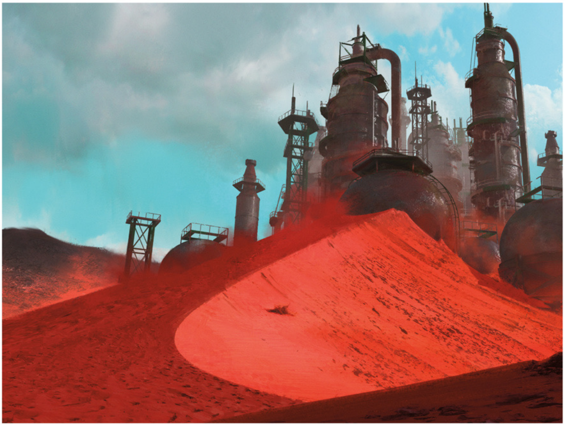


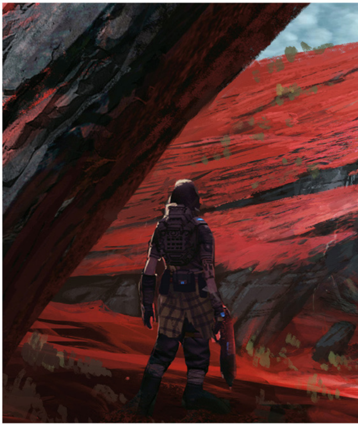


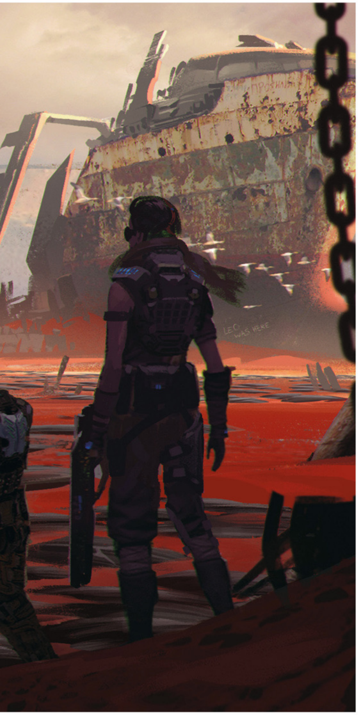


VASGAR

The territory of Vasgar was at one time controlled by the Union of Independent Republics (UIR), the COG's adversary in the Pendulum Wars that preceded the emergence of the Locust. Long ago this area was home to a port city. Now dried out and buried beneath the sand, it stands in stark contrast to the glacial environments seen earlier in the game. This desert area is home to unique architecture and huge structures, all covered in a vibrant red sand littered with evidence of ancient battles and constant Windflares.



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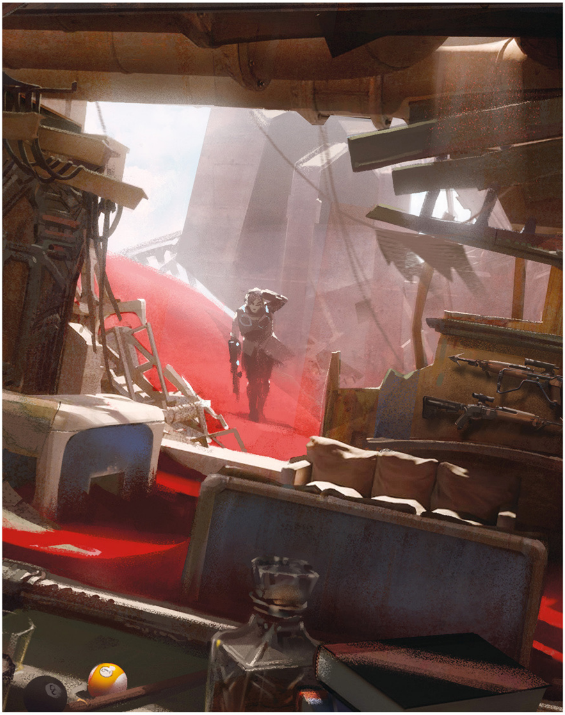
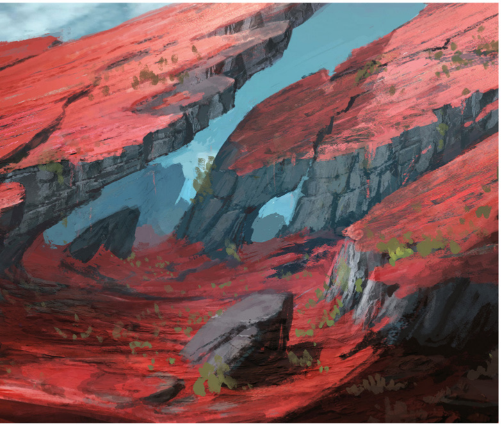
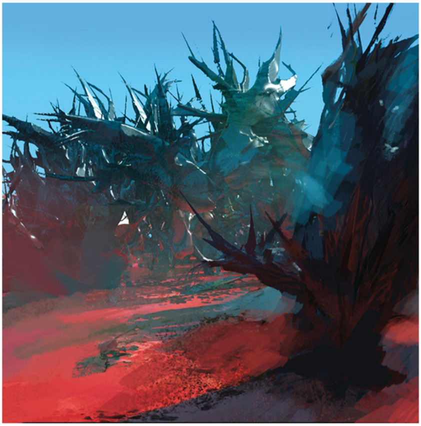
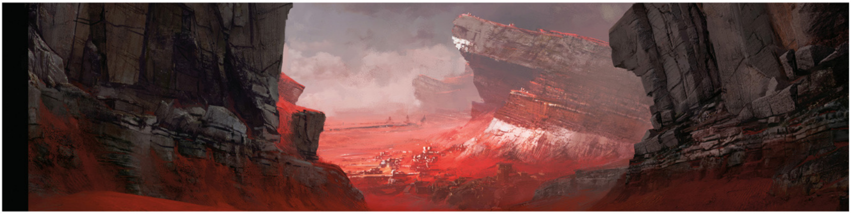
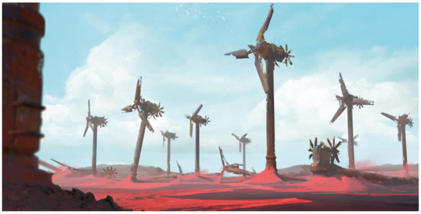
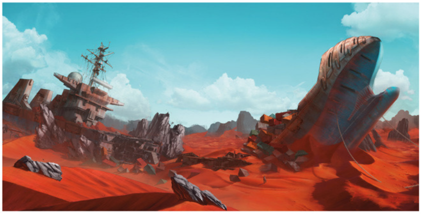


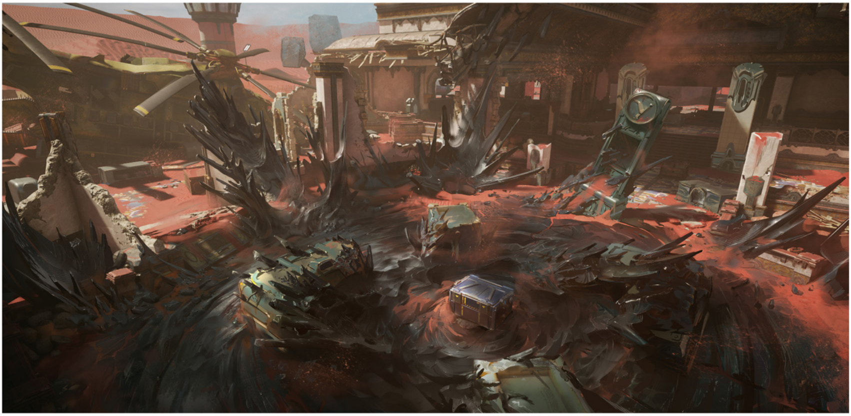


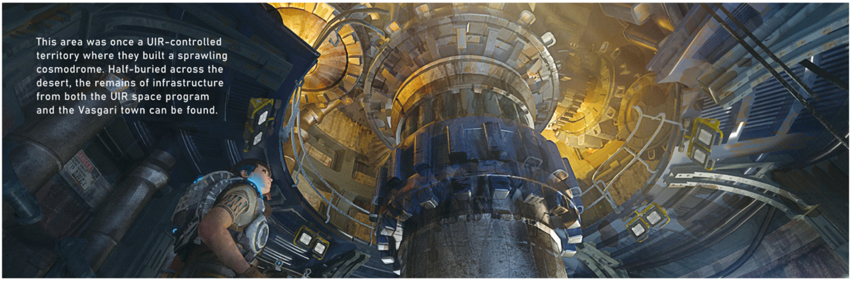




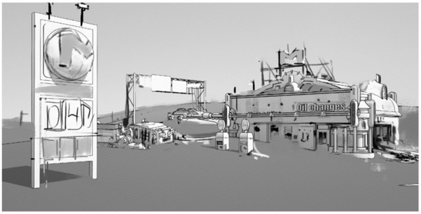


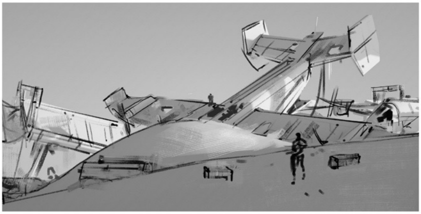


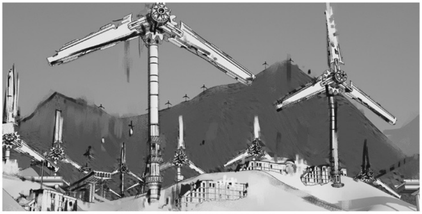


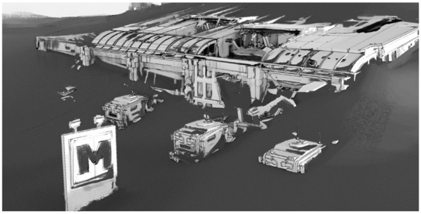


This area was once a UIR-controlled territory where they built a sprawling cosmodrome. Half-buried across the desert, the remains of infrastructure from both the UIR space program and the Vasgari town can be found.


oil changes



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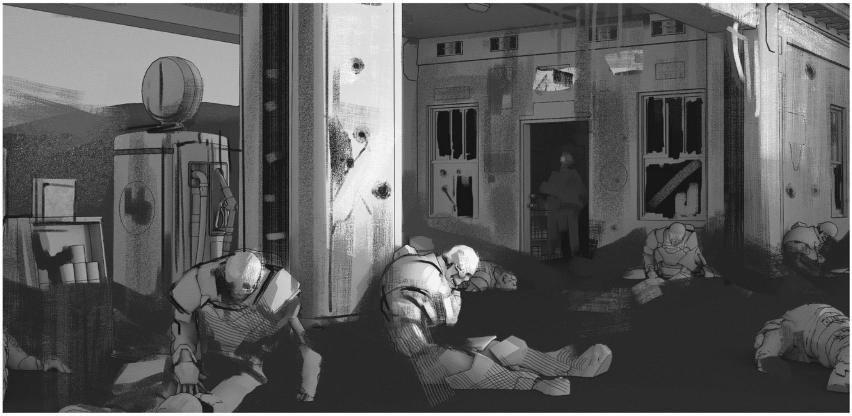
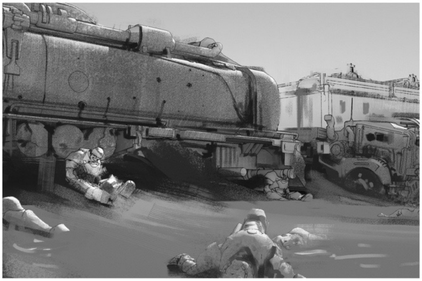
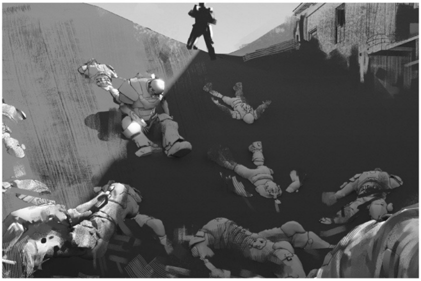
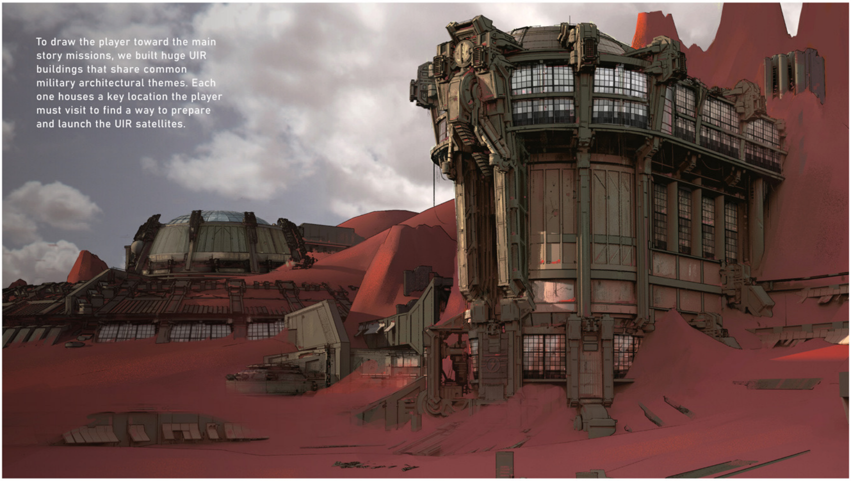
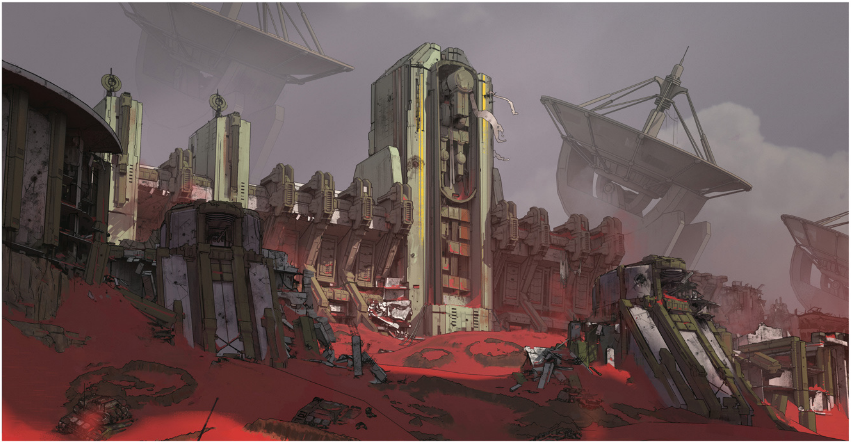


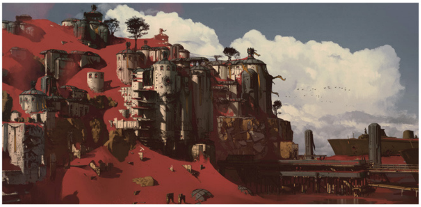


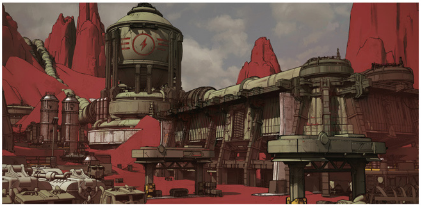


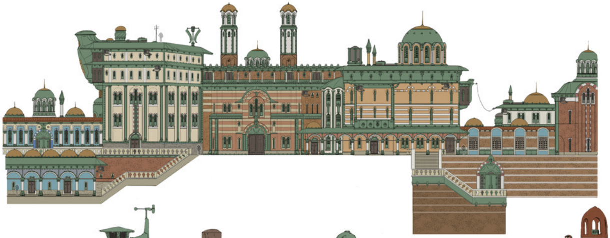


To draw the player toward the main story missions, we built huge UIR buildings that share common military architectural themes. Each one houses a key location the player must visit to find a way to prepare and launch the UIR satellites.

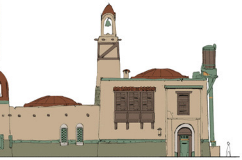


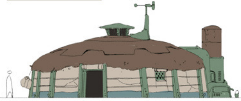


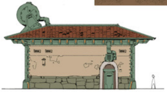


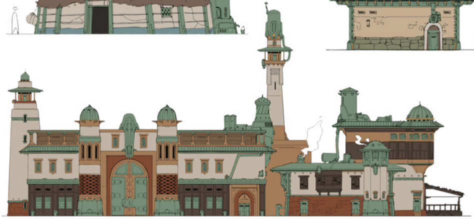


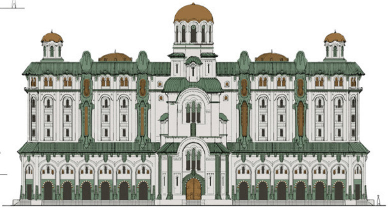
These production drawings define the architectural language for the culture that once lived on this land, the Vasgari. The giant train bridge was added by the UIR as part of their space program when the military took over this region.

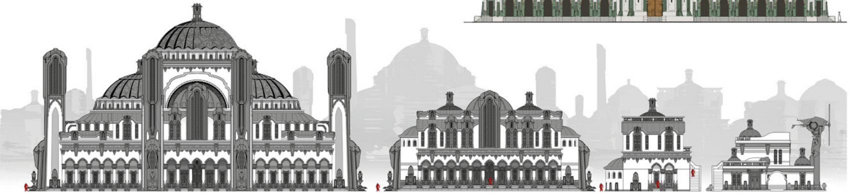


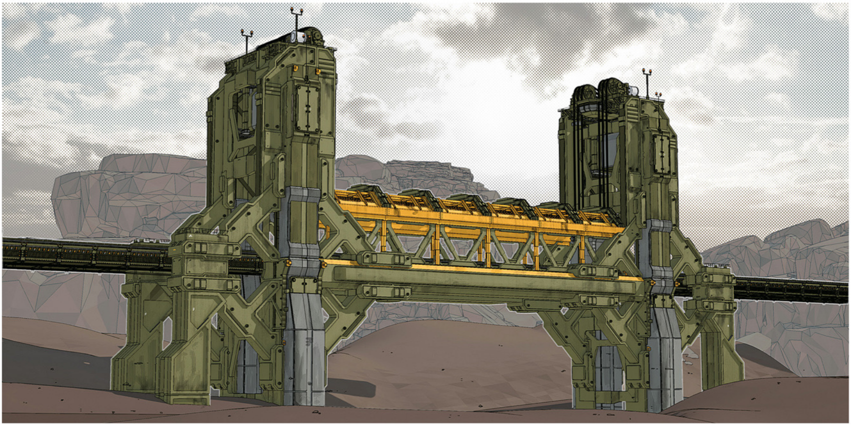


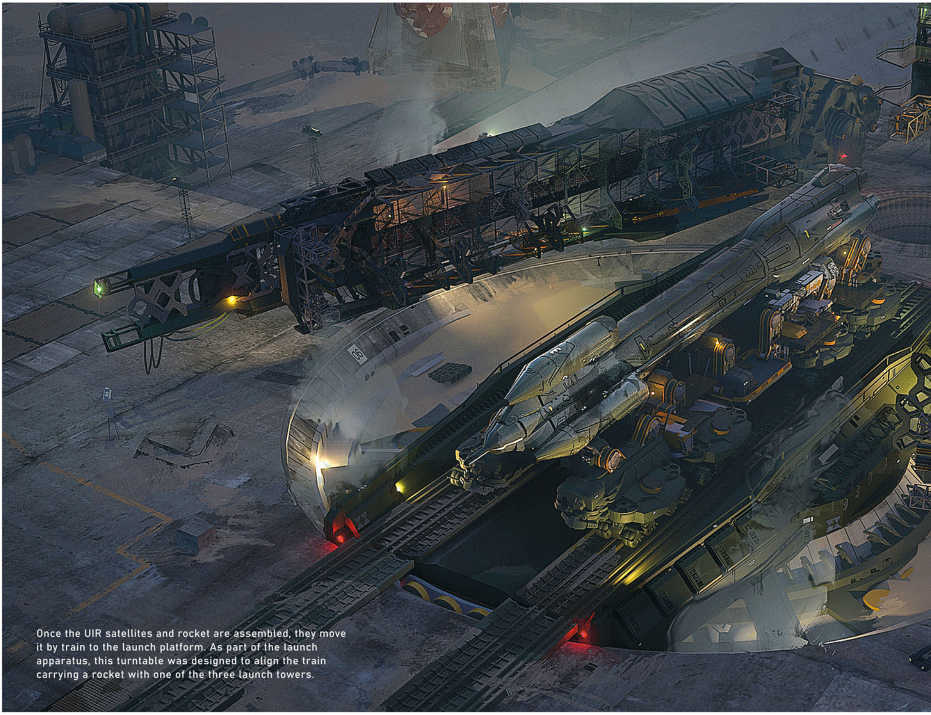




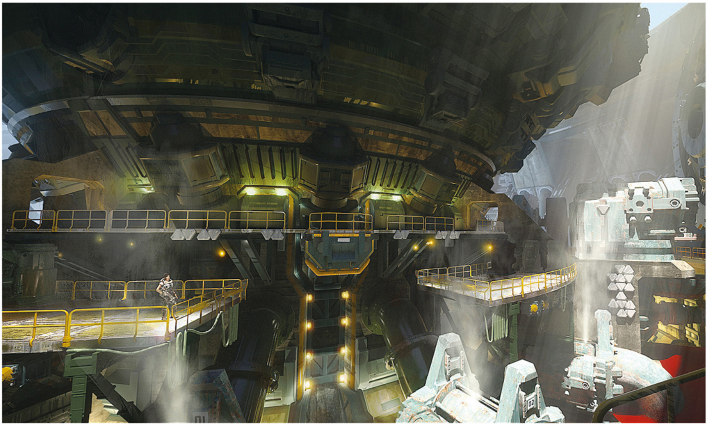


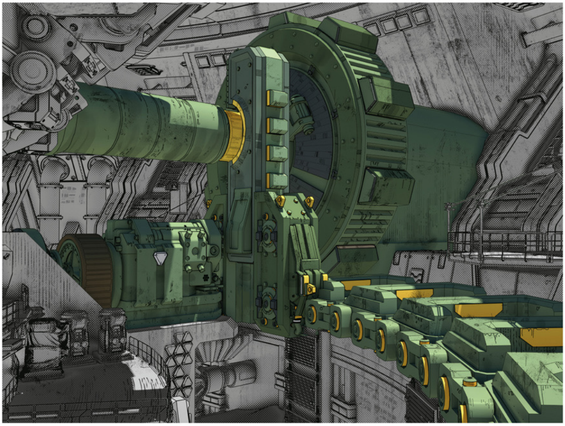


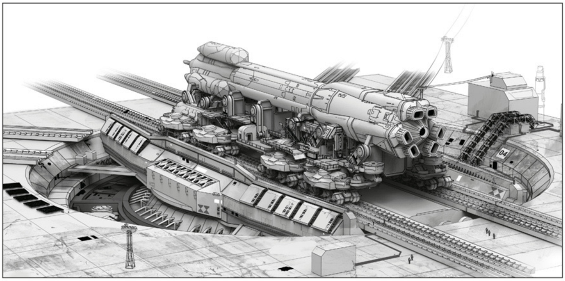




Once the UIR satellites and rocket are assembled, they move it by train to the launch platform. As part of the launch apparatus, this turntable was designed to align the train carrying a rocket with one of the three launch towers.



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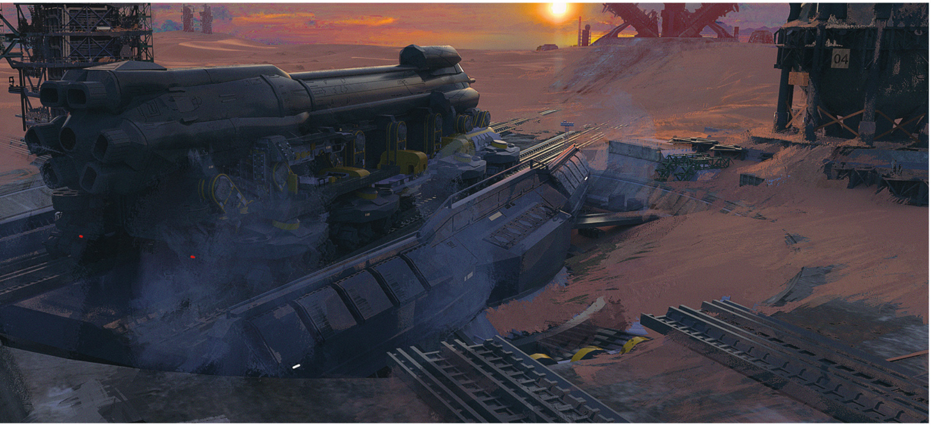
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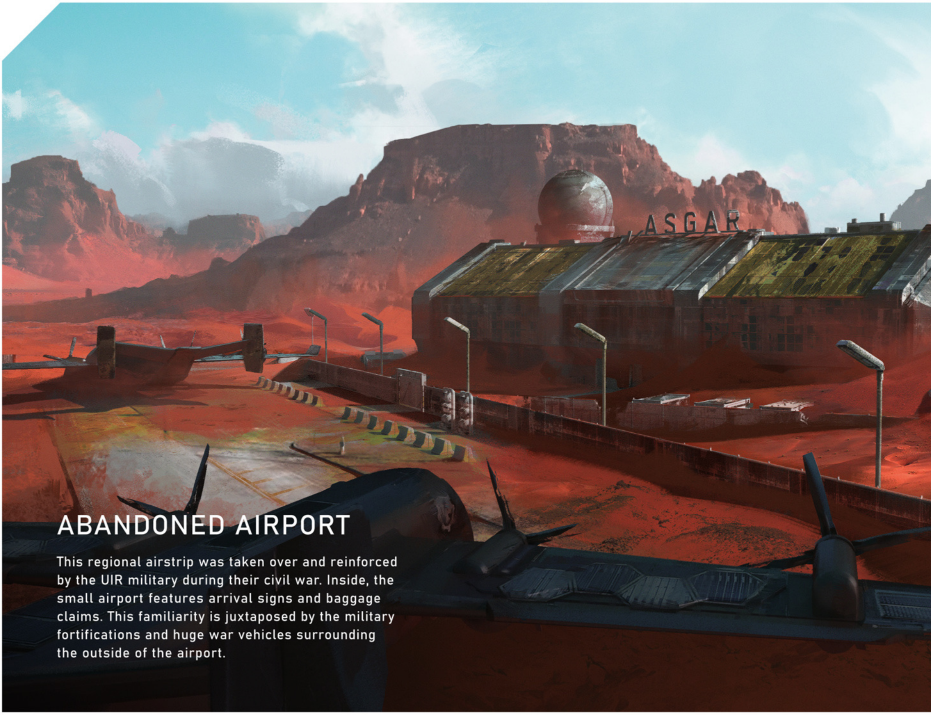
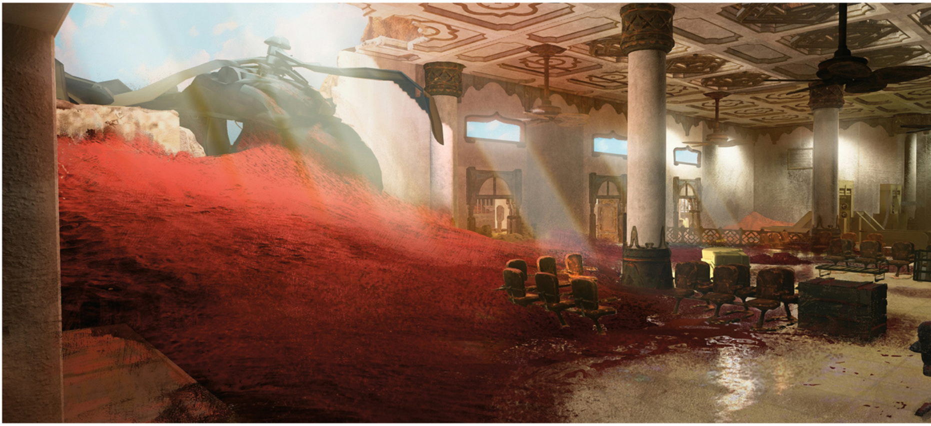
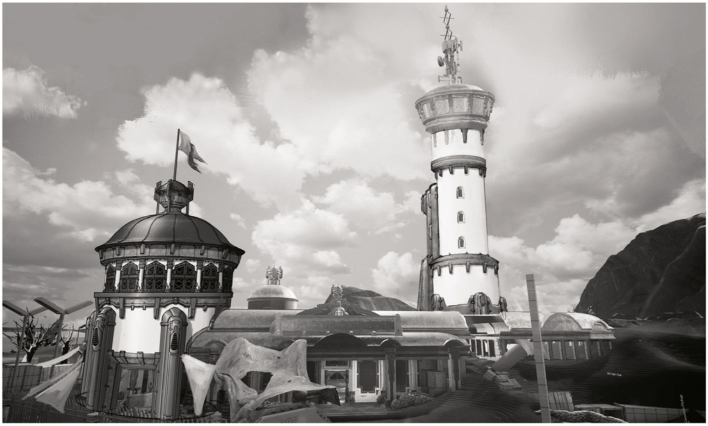
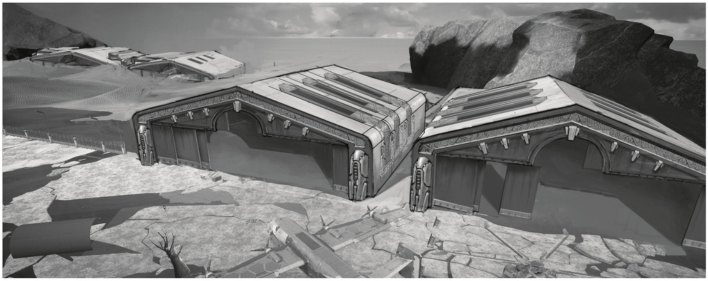


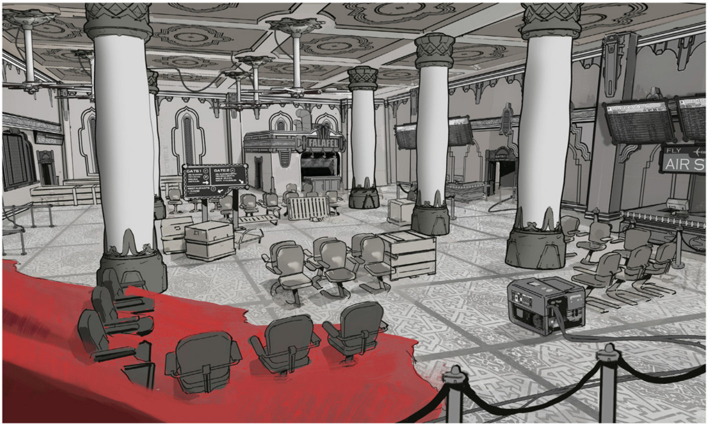
ABANDONED AIRPORT

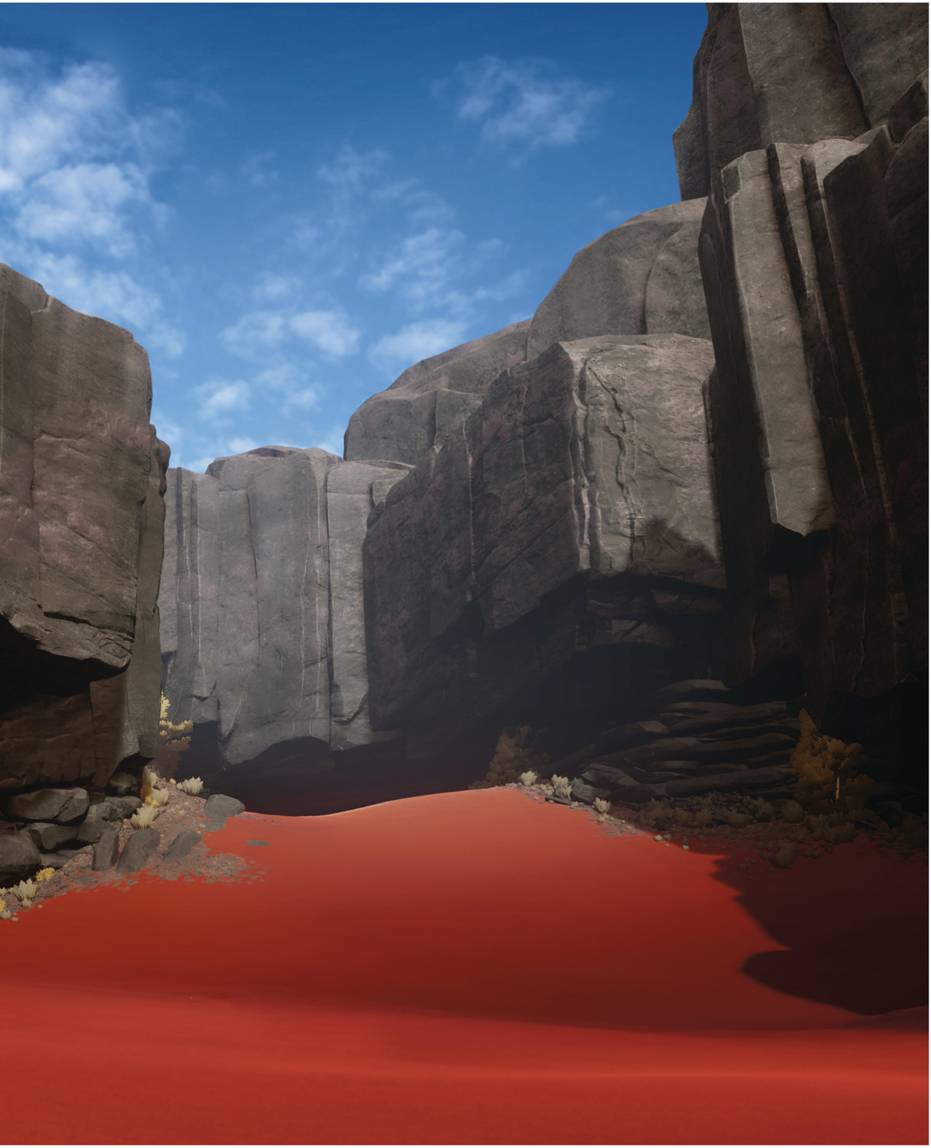
This regional airstrip was taken over and reinforced by the UIR military during their civil war. Inside, the small airport features arrival signs and baggage claims. This familiarity is juxtaposed by the military fortifications and huge war vehicles surrounding the outside of the airport.

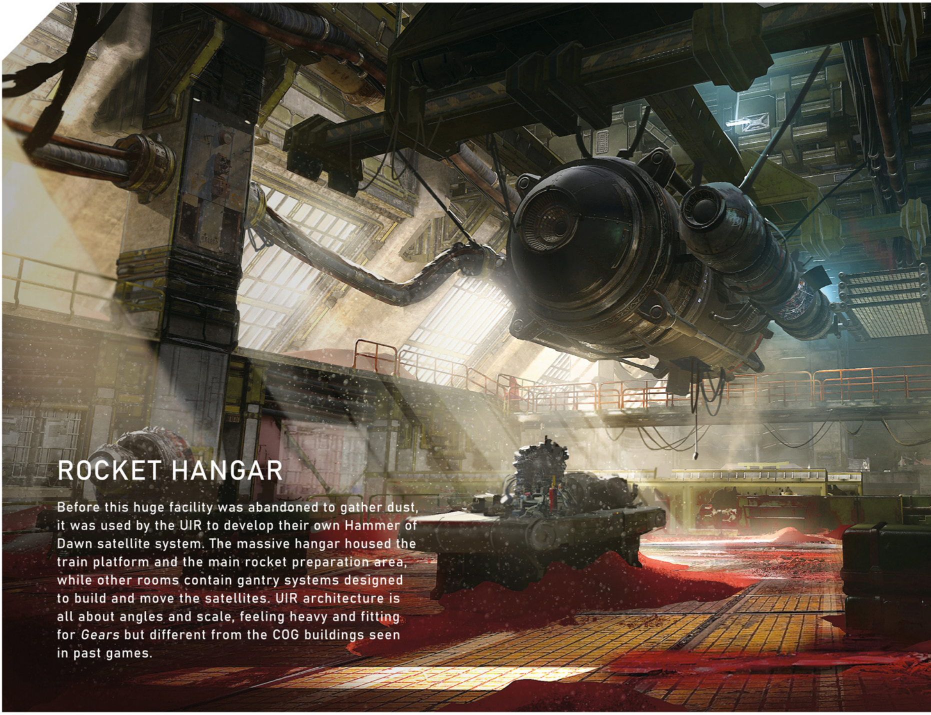






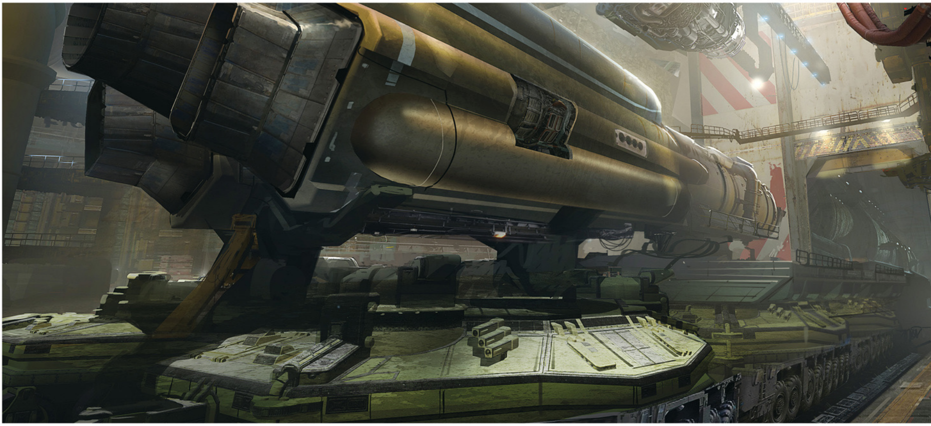

GATE 1
GATE 2
RESTAURANTS
FALAFEL
FLY
AIR S

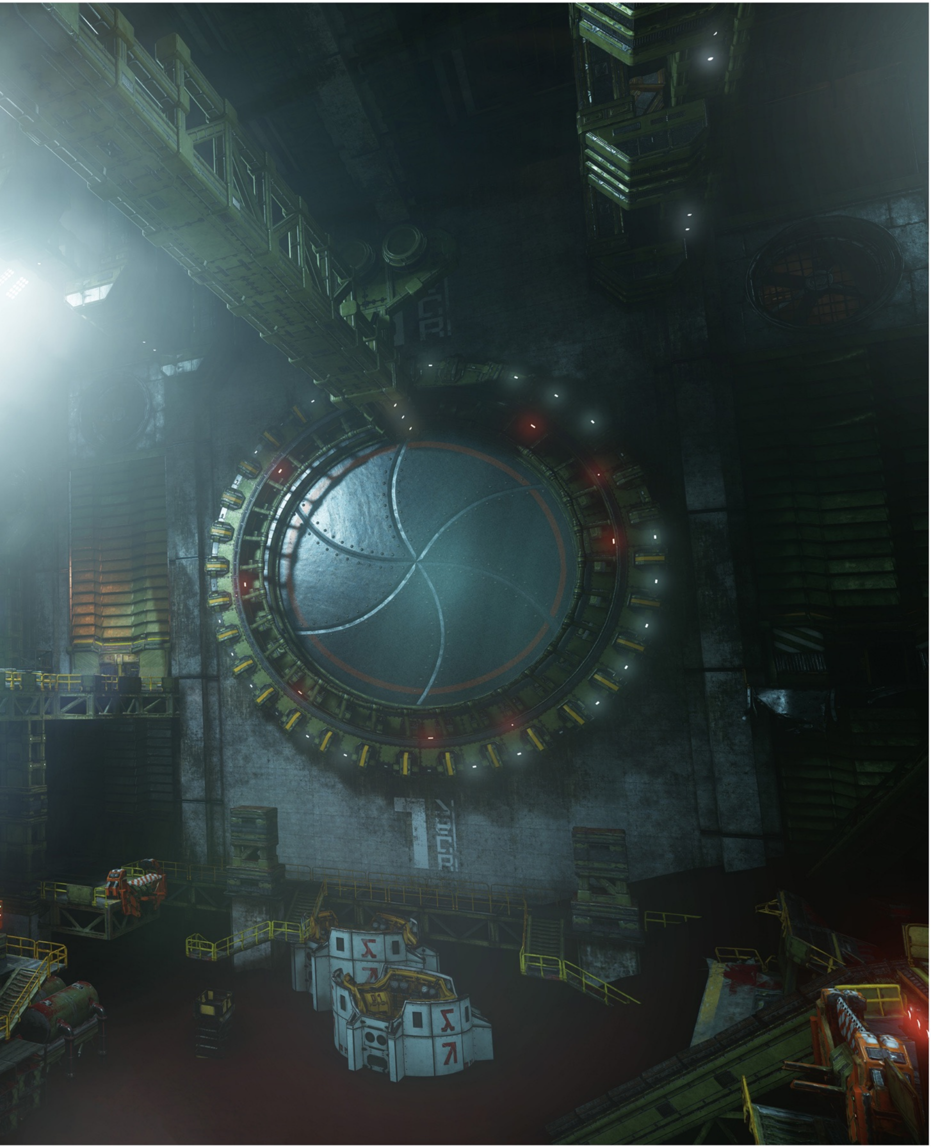


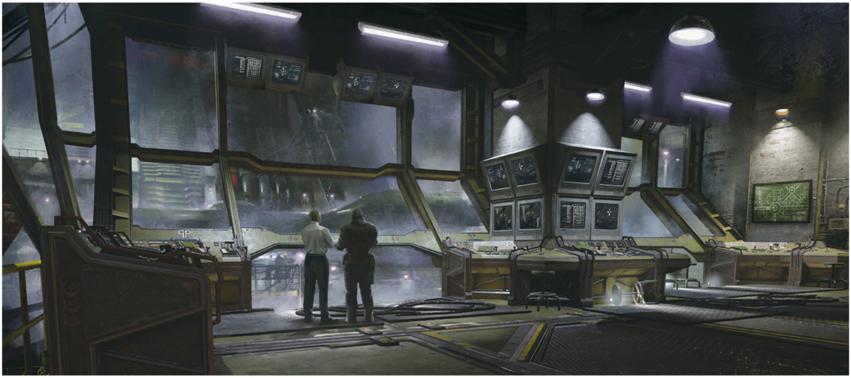


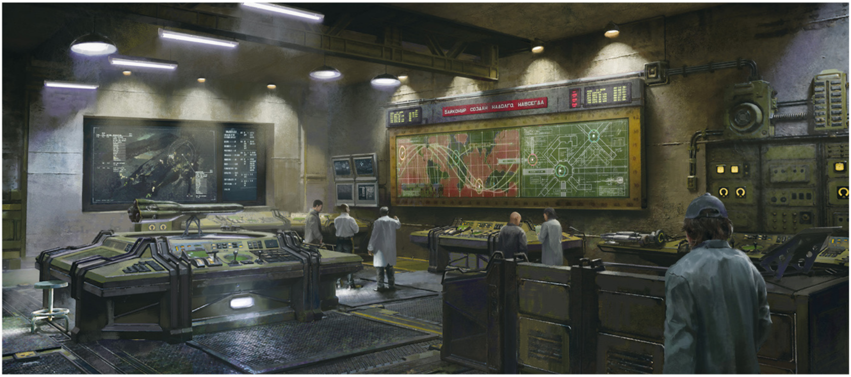
ROCKET HANGAR

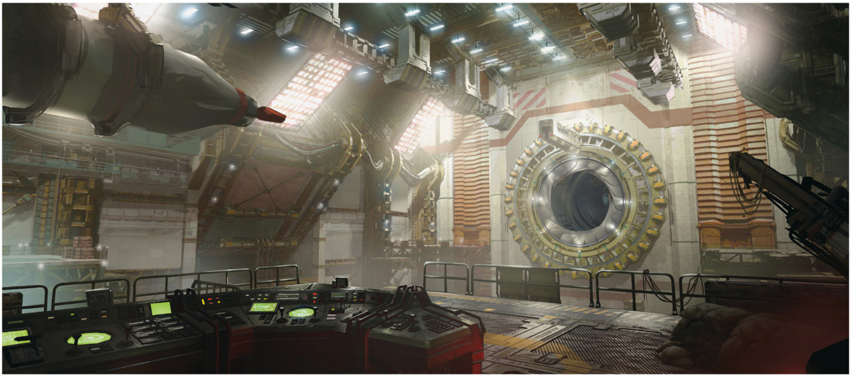
Before this huge facility was abandoned to gather dust, it was used by the UIR to develop their own Hammer of Dawn satellite system. The massive hangar housed the train platform and the main rocket preparation area, while other rooms contain gantry systems designed to build and move the satellites. UIR architecture is all about angles and scale, feeling heavy and fitting for *Gears* but different from the COG buildings seen in past games.

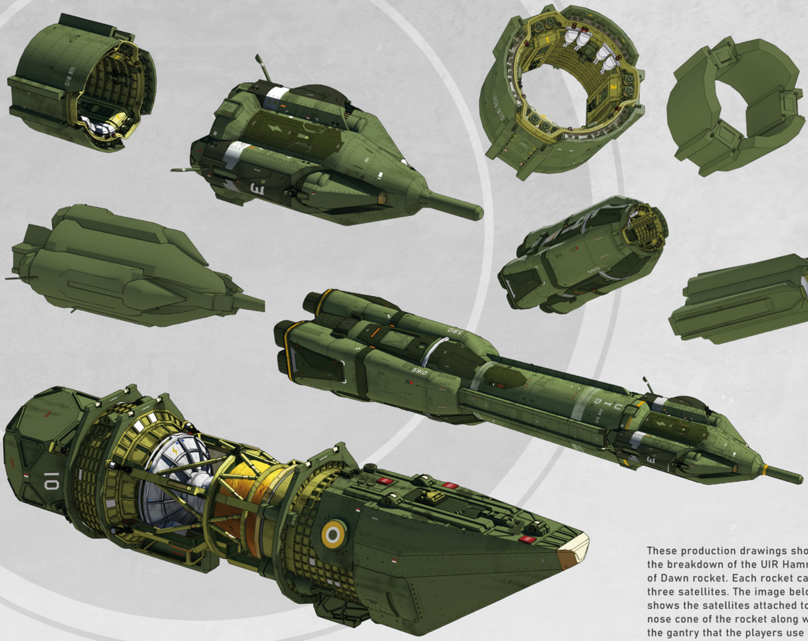




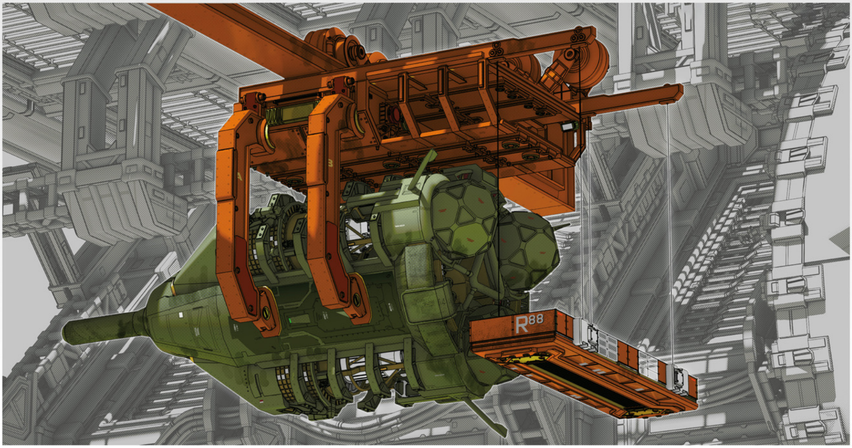



БАЙКОНУР СОЗДАН НАДОЛГО, НАВСЕГДА





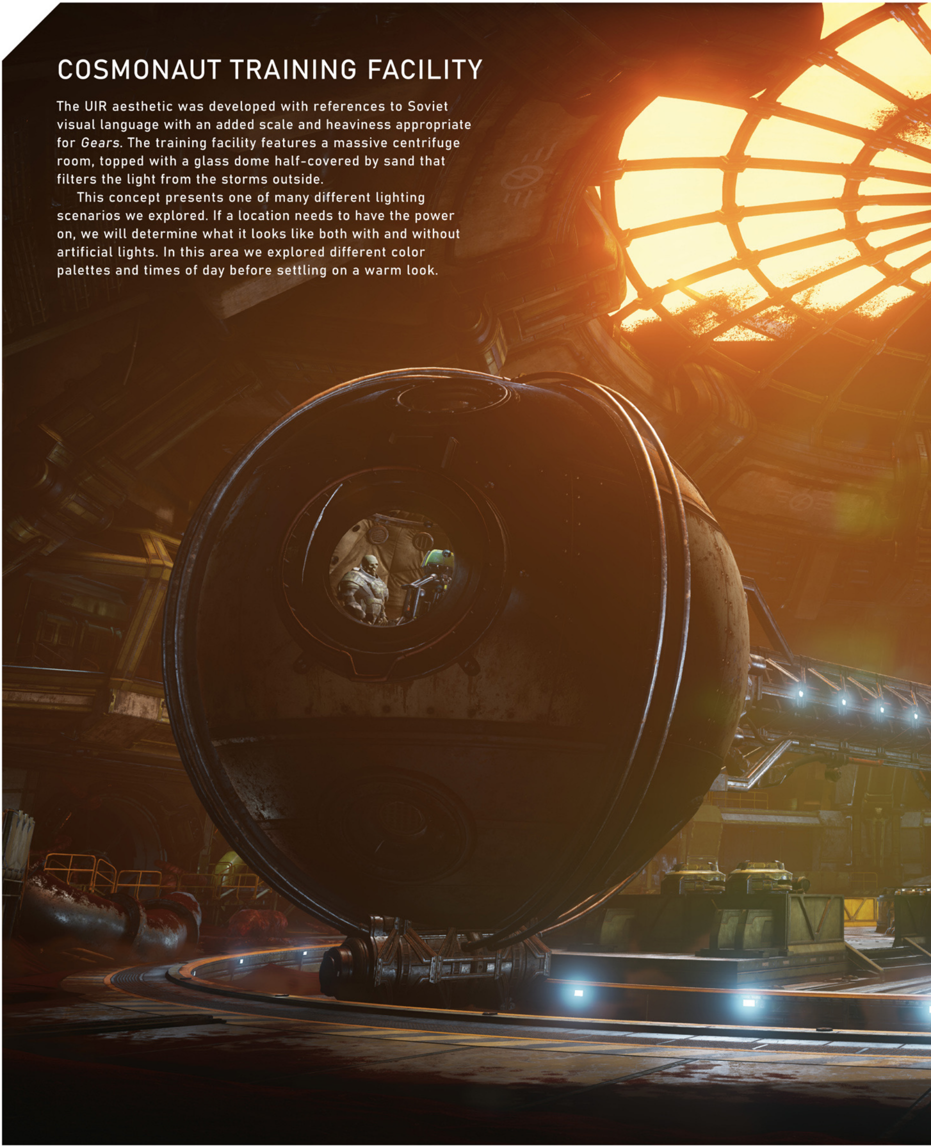
These production drawings show the breakdown of the UIR Hammer of Dawn rocket. Each rocket carries three satellites. The image below shows the satellites attached to the nose cone of the rocket along with the gantry that the players use to assemble the unit.

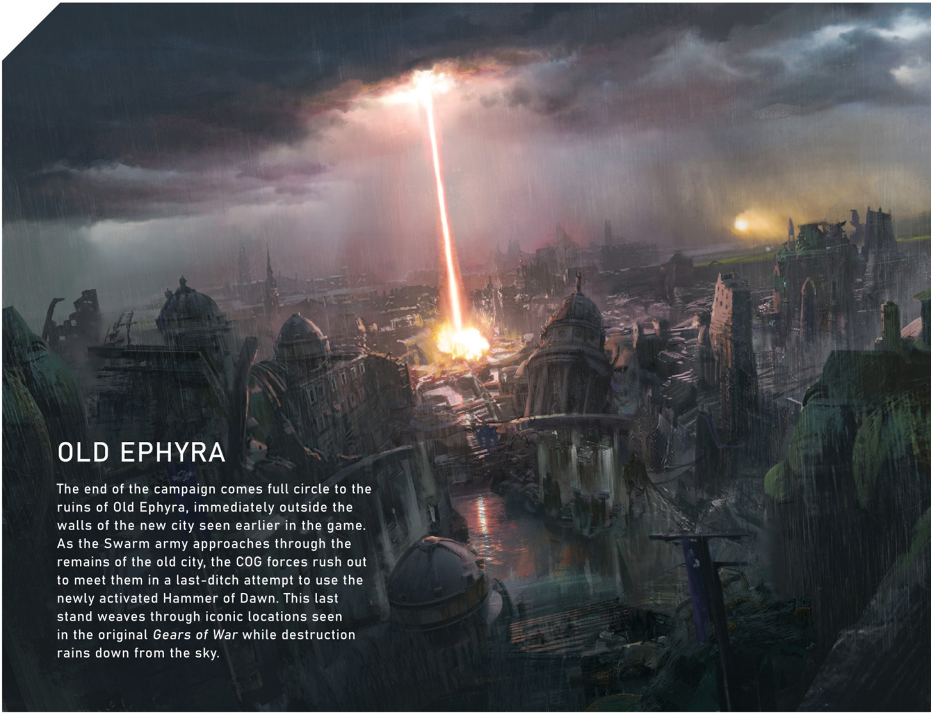


COSMONAUT TRAINING FACILITY

The UIR aesthetic was developed with references to Soviet visual language with an added scale and heaviness appropriate for *Gears*. The training facility features a massive centrifuge room, topped with a glass dome half-covered by sand that filters the light from the storms outside.

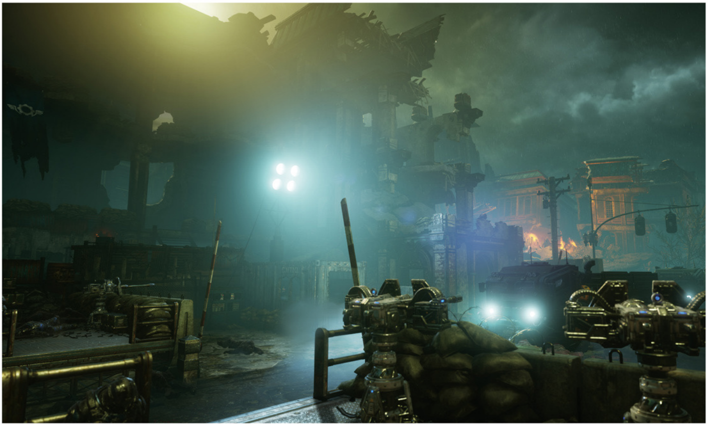
This concept presents one of many different lighting scenarios we explored. If a location needs to have the power on, we will determine what it looks like both with and without artificial lights. In this area we explored different color palettes and times of day before settling on a warm look.

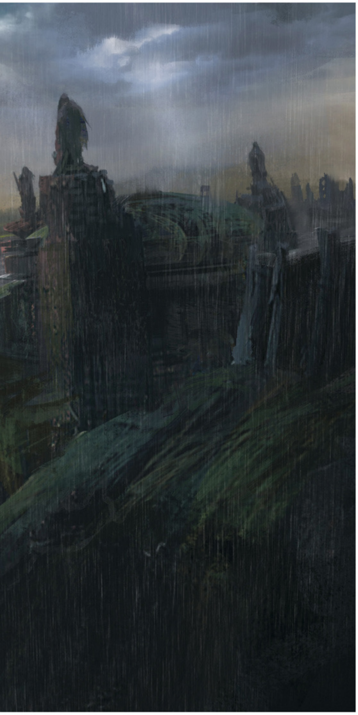


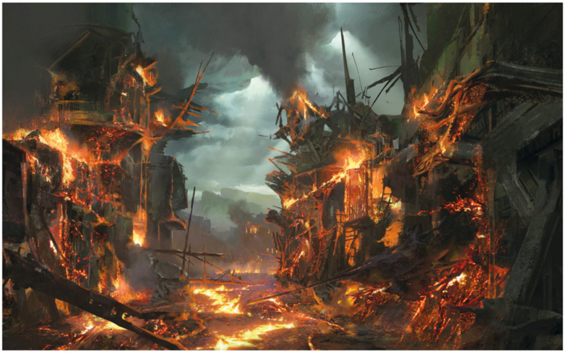


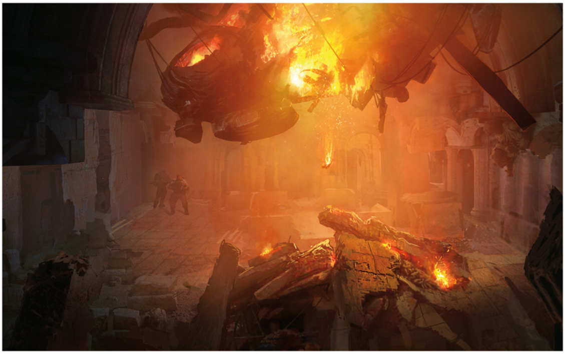
OLD EPHYRA

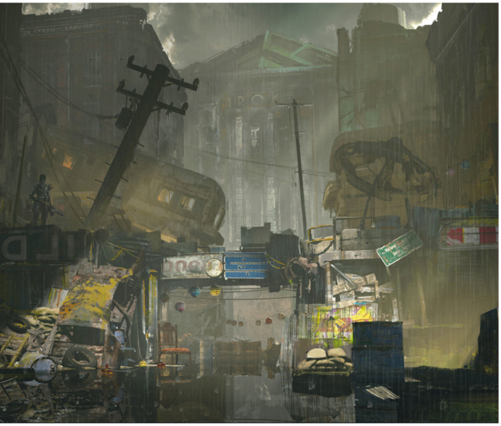
The end of the campaign comes full circle to the ruins of Old Ephyra, immediately outside the walls of the new city seen earlier in the game. As the Swarm army approaches through the remains of the old city, the COG forces rush out to meet them in a last-ditch attempt to use the newly activated Hammer of Dawn. This last stand weaves through iconic locations seen in the original *Gears of War* while destruction rains down from the sky.

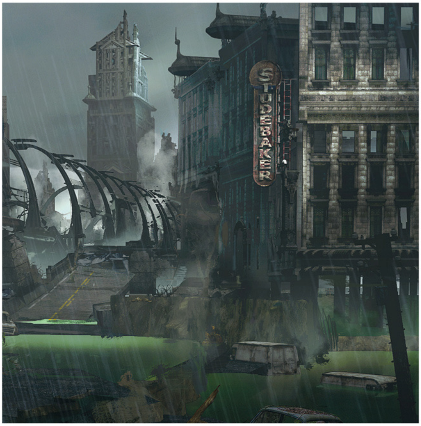


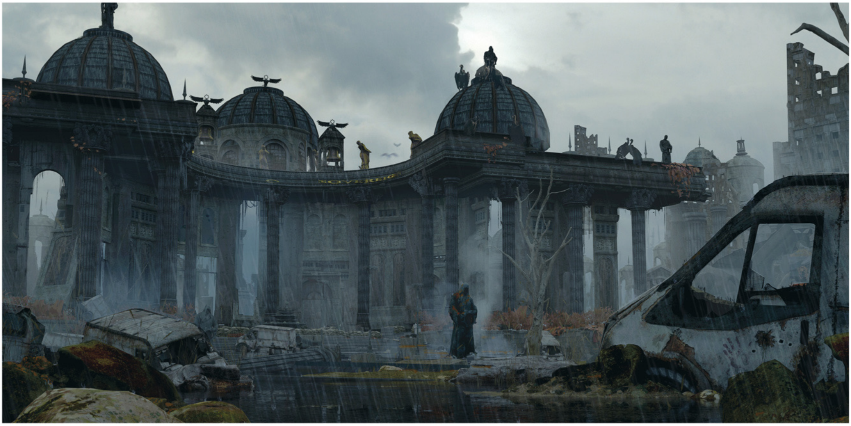


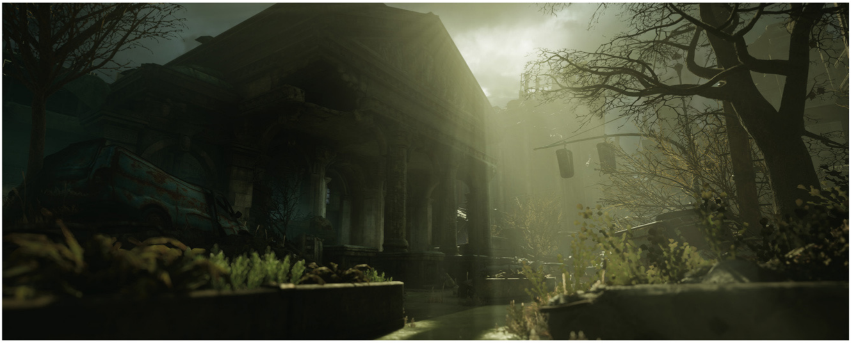


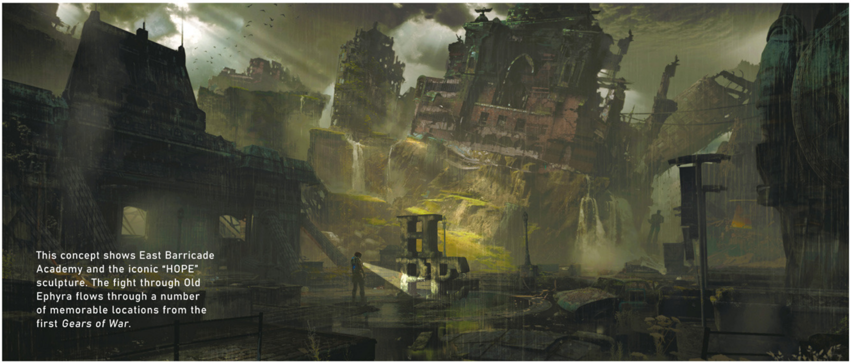




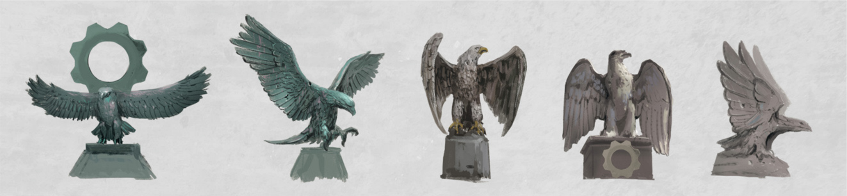

STUDEBAKER

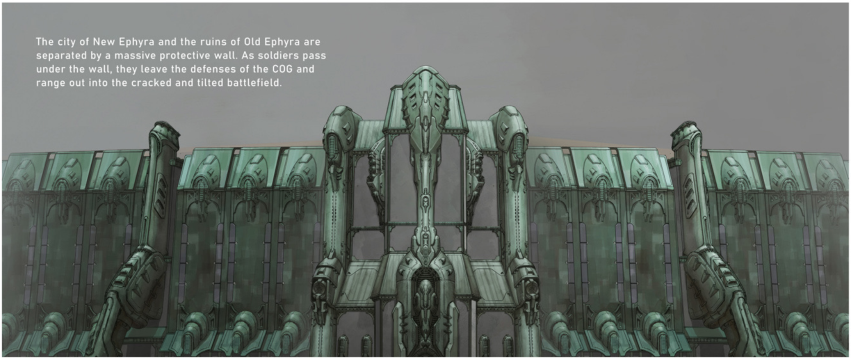




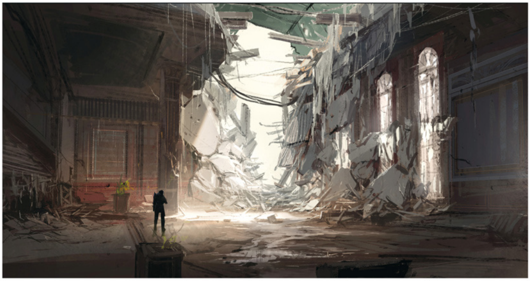


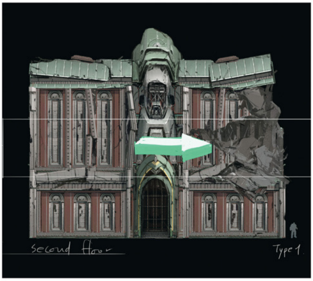
This concept shows East Barricade Academy and the iconic "HOPE" sculpture. The fight through Old Ephyra flows through a number of memorable locations from the first *Gears of War*.

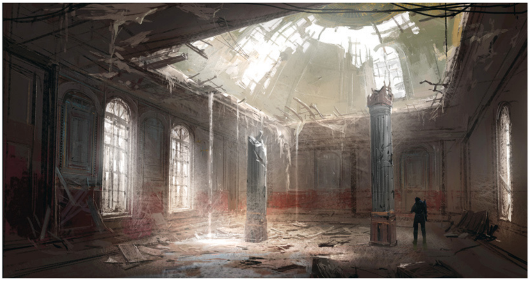


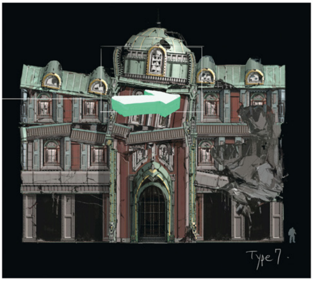


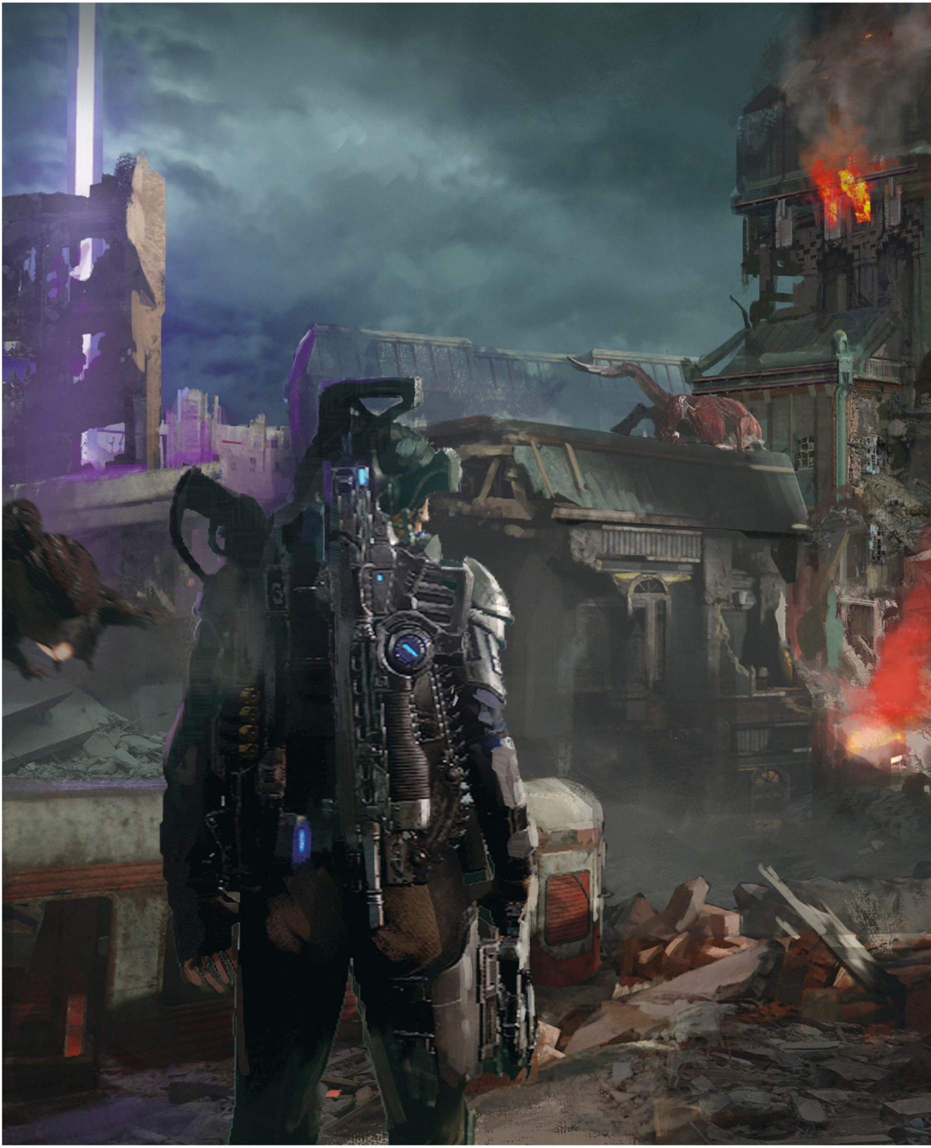
The city of New Ephyra and the ruins of Old Ephyra are separated by a massive protective wall. As soldiers pass under the wall, they leave the defenses of the COG and range out into the cracked and tilted battlefield.

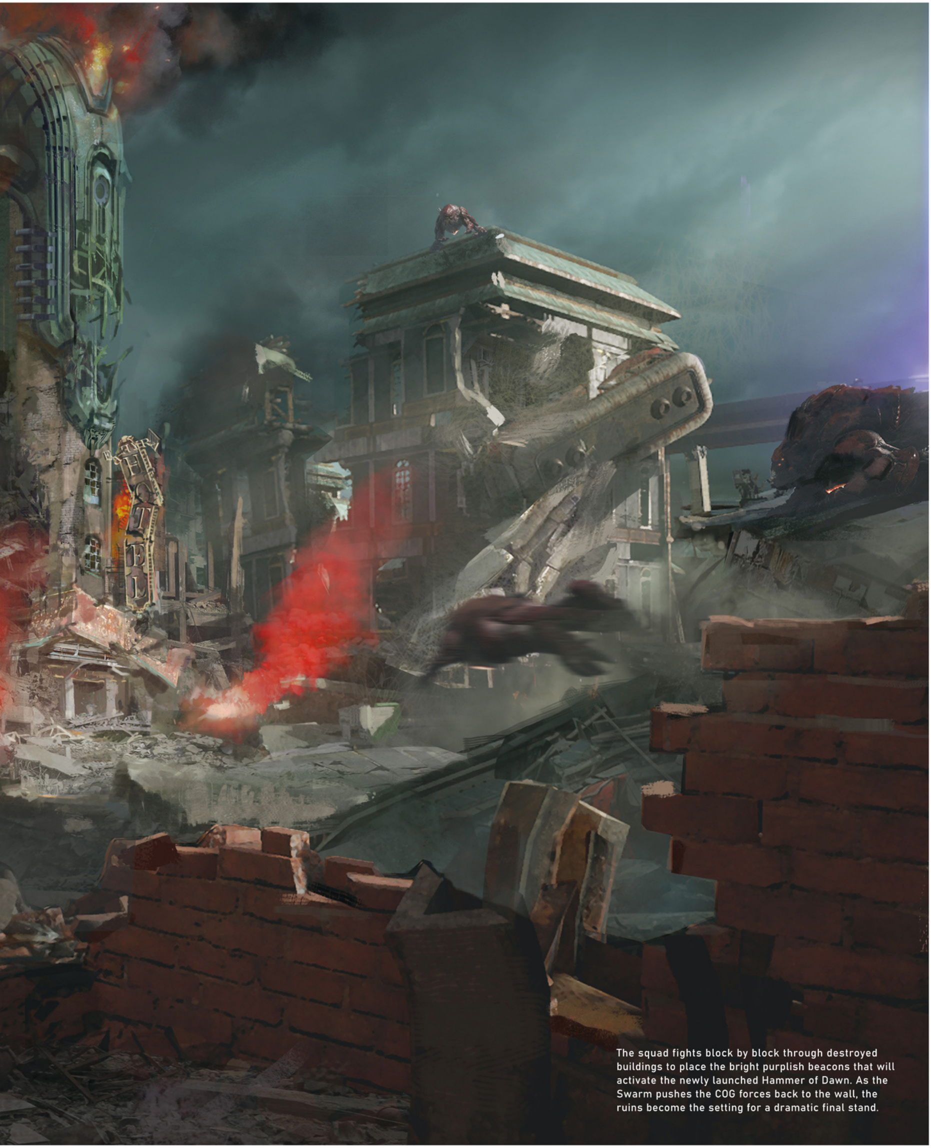




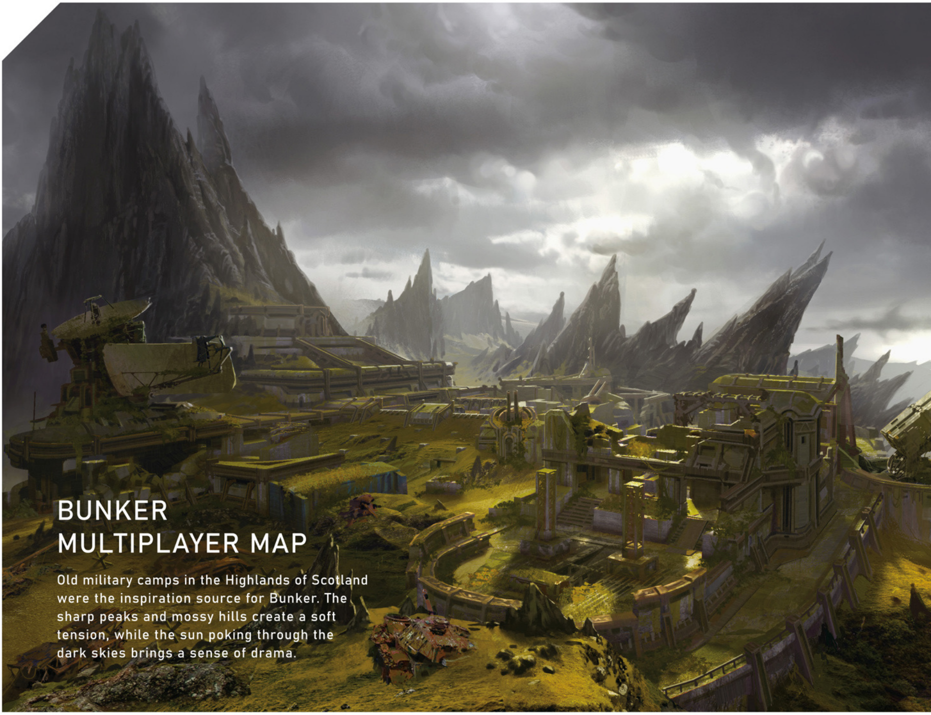






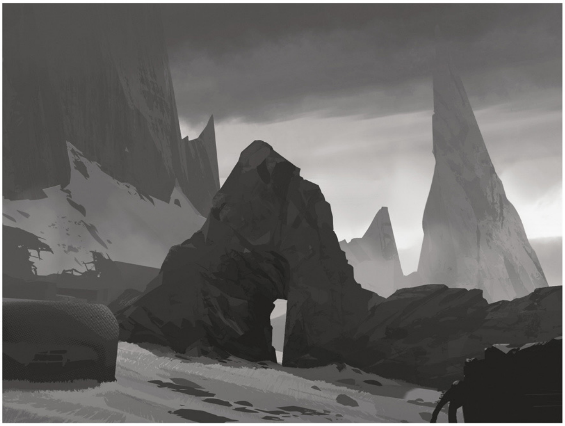


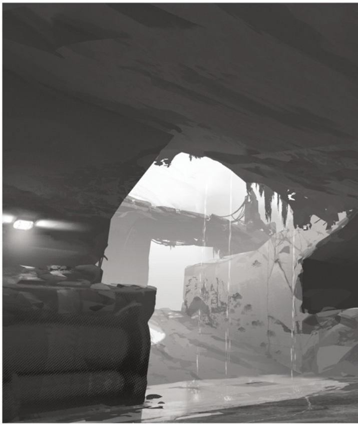
The squad fights block by block through destroyed buildings to place the bright purplish beacons that will activate the newly launched Hammer of Dawn. As the Swarm pushes the COG forces back to the wall, the ruins become the setting for a dramatic final stand.

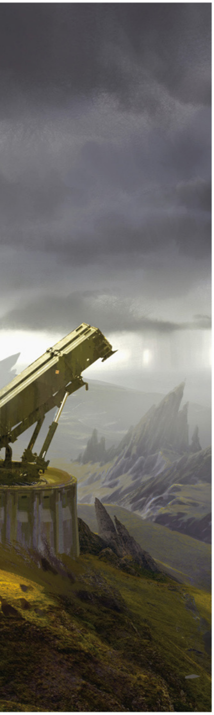


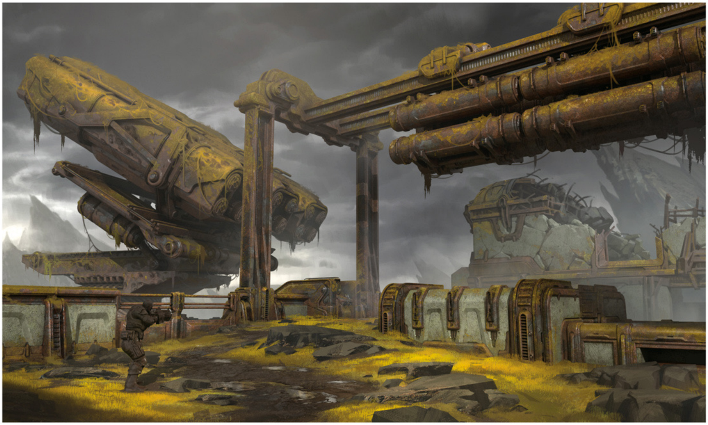
BUNKER MULTIPLAYER MAP

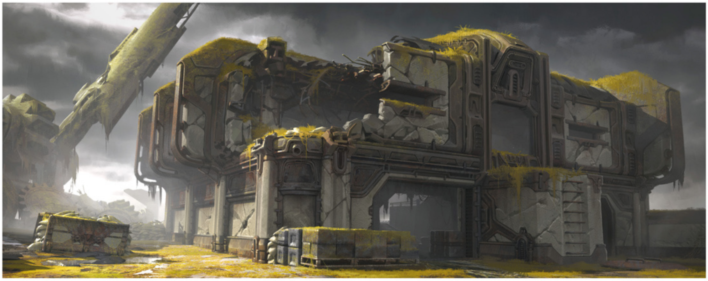
Old military camps in the Highlands of Scotland were the inspiration source for Bunker. The sharp peaks and mossy hills create a soft tension, while the sun poking through the dark skies brings a sense of drama.

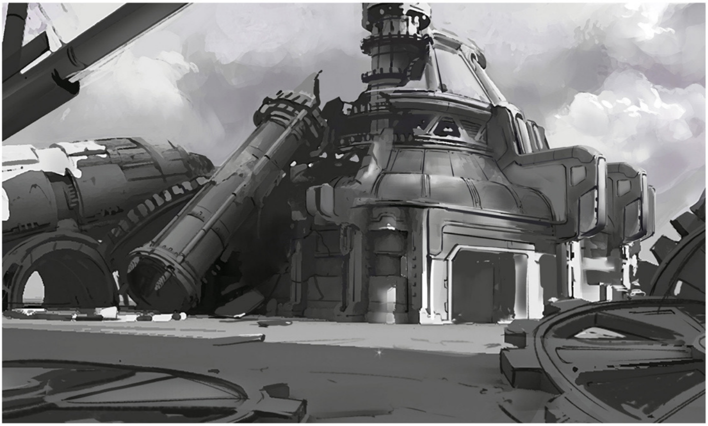




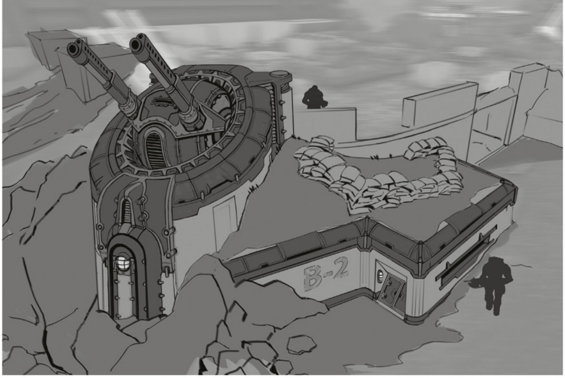


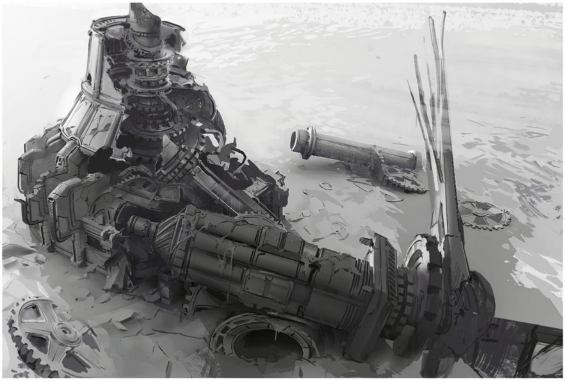


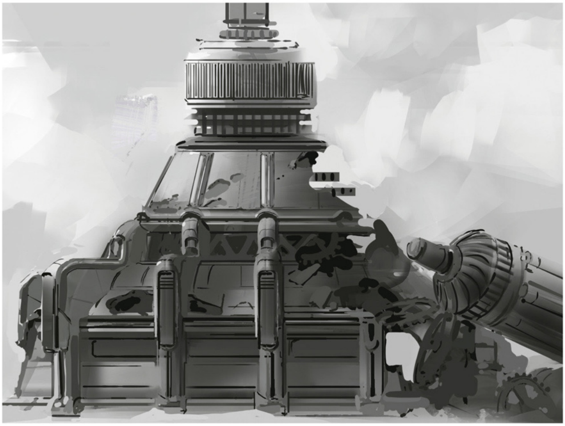


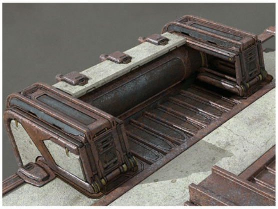


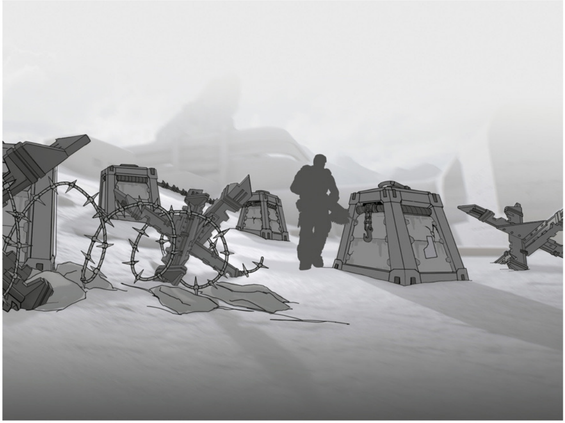
Ravaged by time, most of the structures have collapsed. Remarkably, the bunker's defenses are largely intact, perhaps even operable. Borrowing World War II bomber ball turret shapes, the anti-aircraft weaponry has a remarkable yet familiar feel.



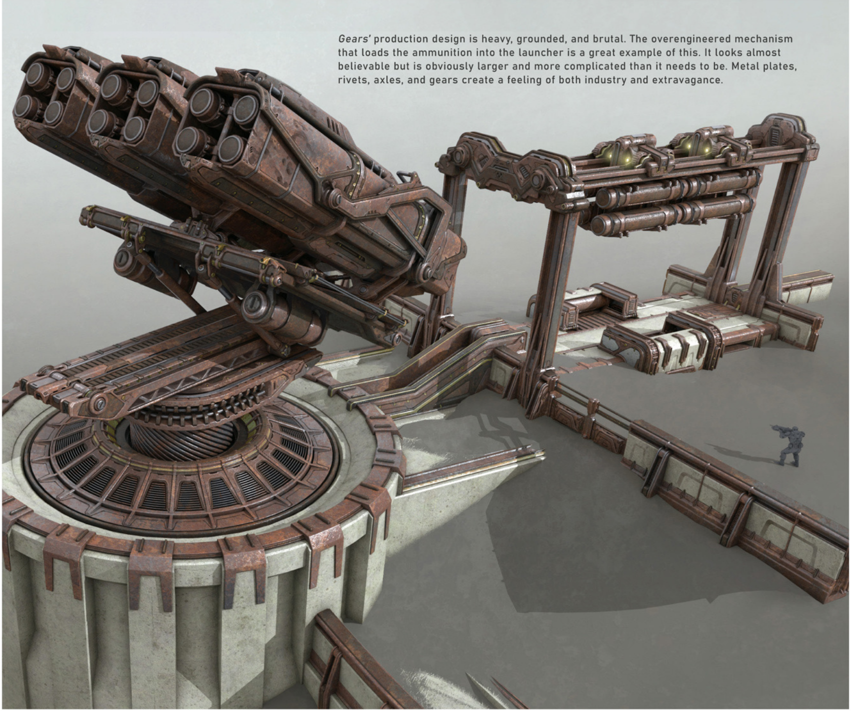


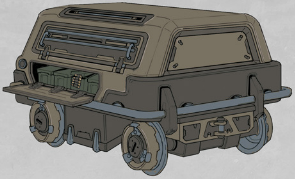


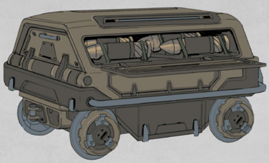


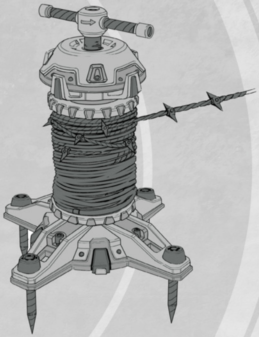


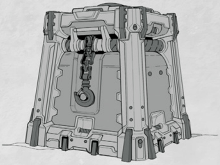
Gears' production design is heavy, grounded, and brutal. The overengineered mechanism that loads the ammunition into the launcher is a great example of this. It looks almost believable but is obviously larger and more complicated than it needs to be. Metal plates, rivets, axles, and gears create a feeling of both industry and extravagance.

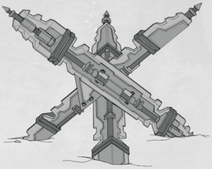


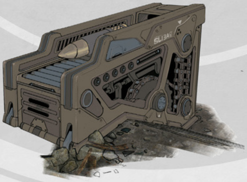


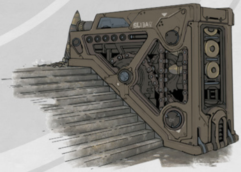




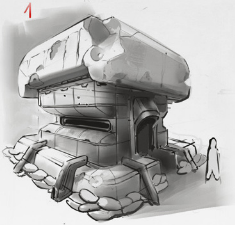


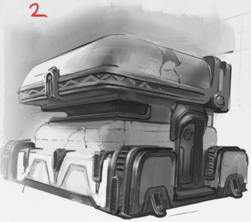


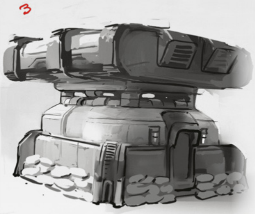


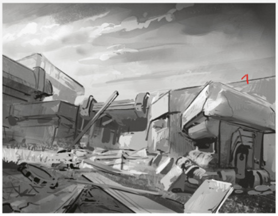


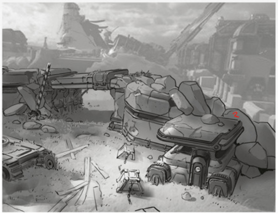
The early concept sketches for the base's fortifications reflect the *Gears* style down to their details. The heavy metal trimming along the bottoms and corners have metal caps. These details make every object, including small ones, feel very heavy and almost indestructible.

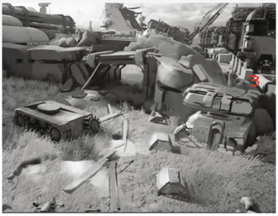


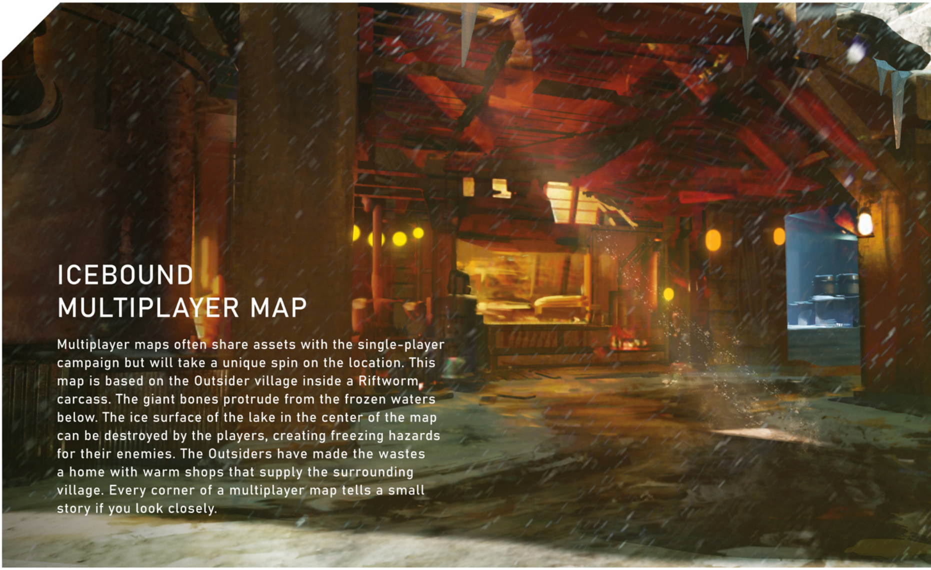






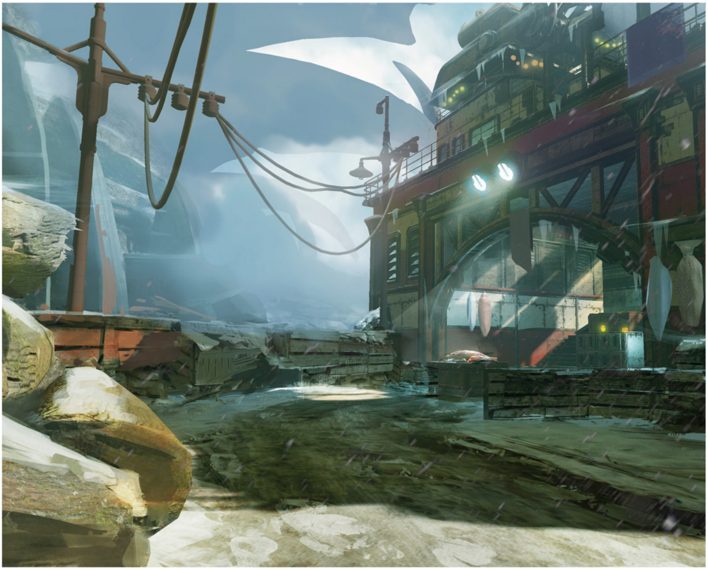


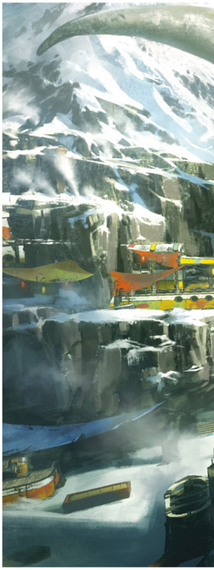


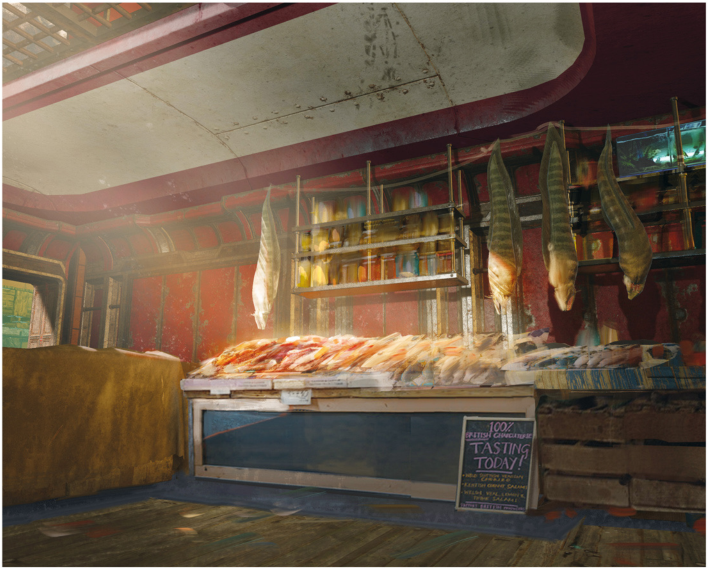


ICEBOUND MULTIPLAYER MAP

Multiplayer maps often share assets with the single-player campaign but will take a unique spin on the location. This map is based on the Outsider village inside a Riftworm carcass. The giant bones protrude from the frozen waters below. The ice surface of the lake in the center of the map can be destroyed by the players, creating freezing hazards for their enemies. The Outsiders have made the wastes a home with warm shops that supply the surrounding village. Every corner of a multiplayer map tells a small story if you look closely.







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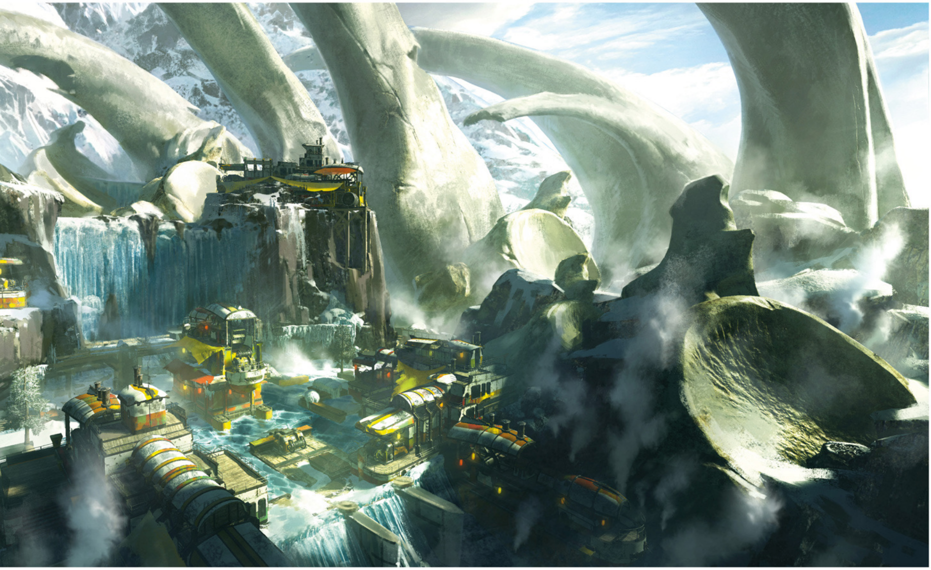
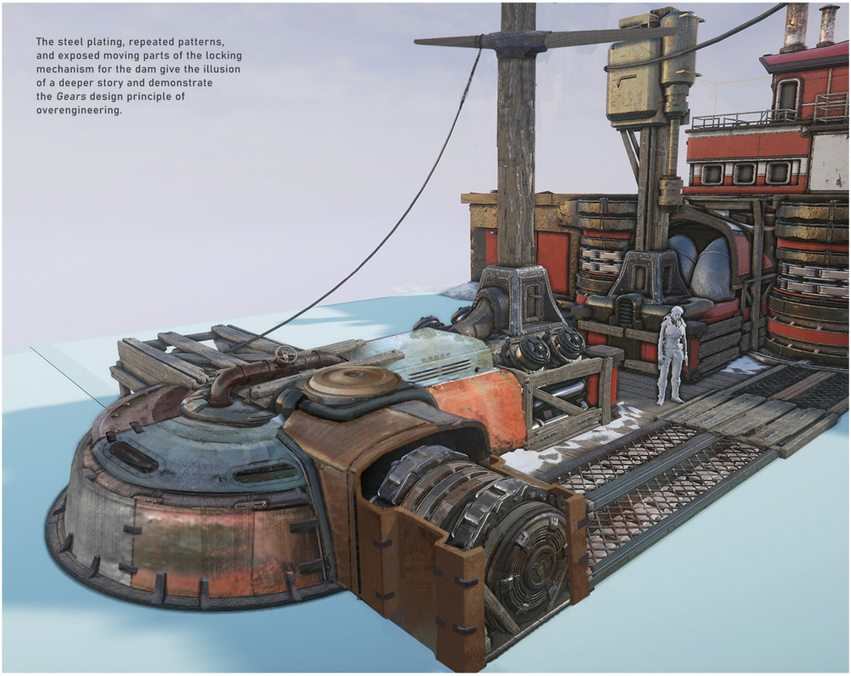
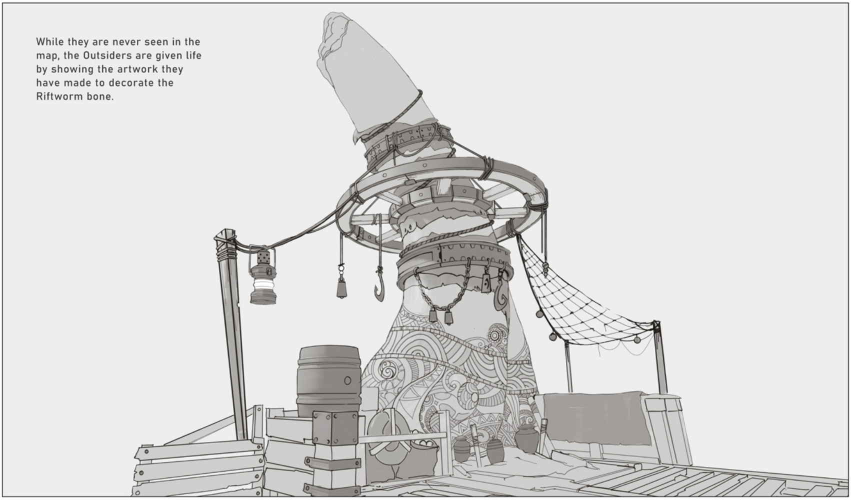
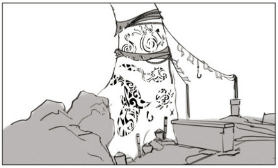


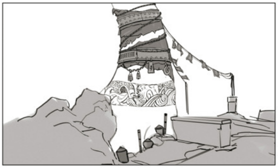


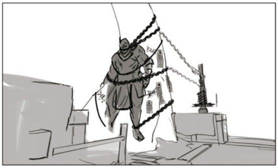
The steel plating, repeated patterns, and exposed moving parts of the locking mechanism for the dam give the illusion of a deeper story and demonstrate the *Gears* design principle of overengineering.



While they are never seen in the map, the Outsiders are given life by showing the artwork they have made to decorate the Riftworm bone.





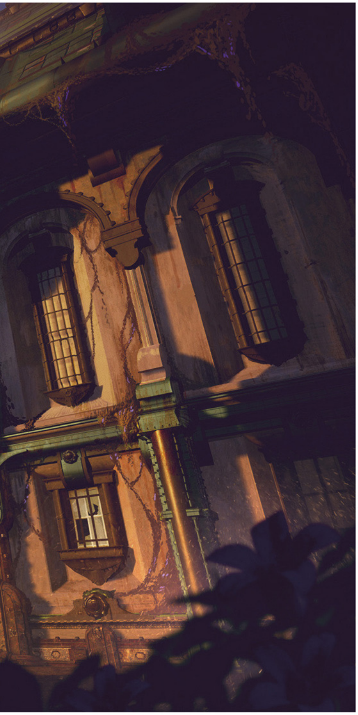


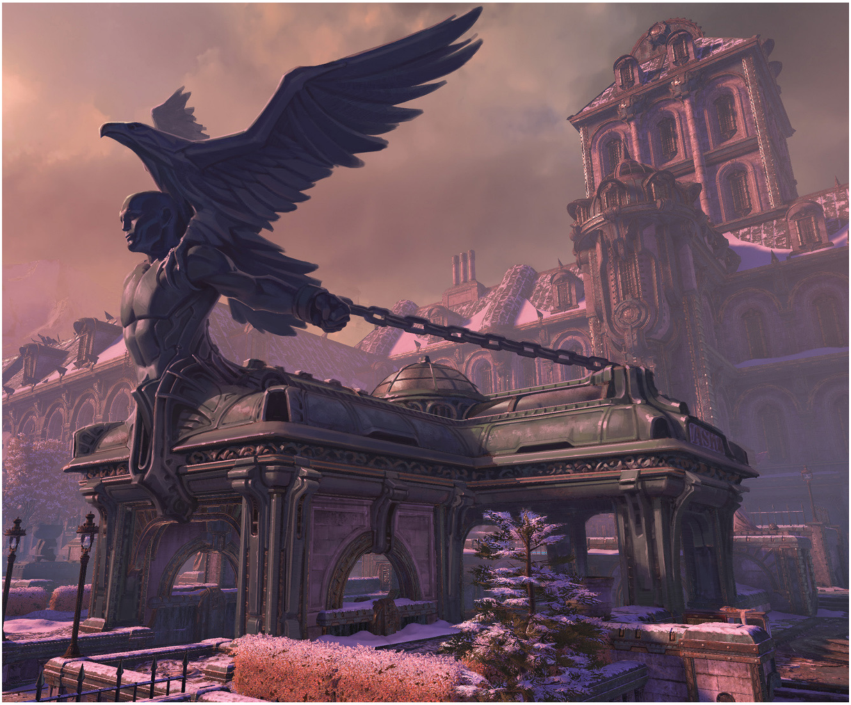
SALVAGE N TRADE

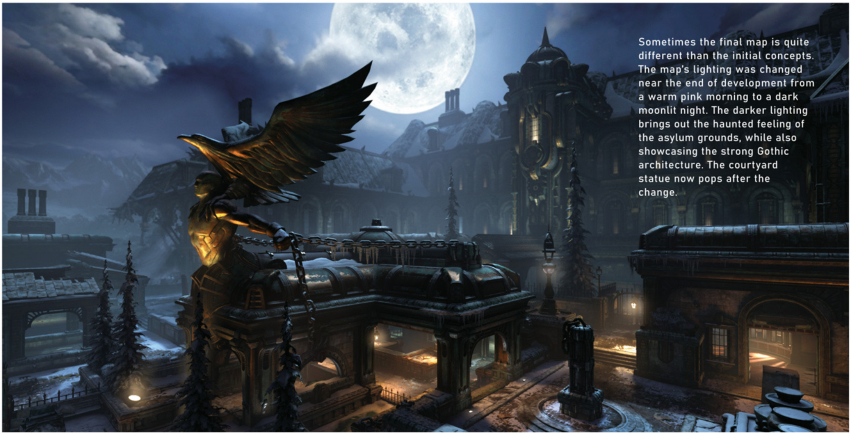
ASYLUM MULTIPLAYER MAP

Ominous and forlorn, the old COG wellness center is a throwback to older *Gears* games. It contrasts the traditional Gothic destroyed beauty from early *Gears* with the new COG train tracks cutting through one side of the map.

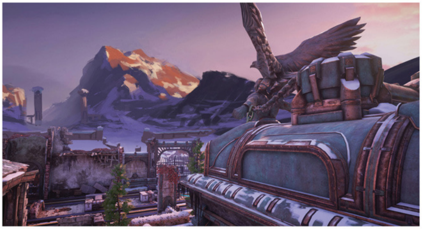
Evaluation

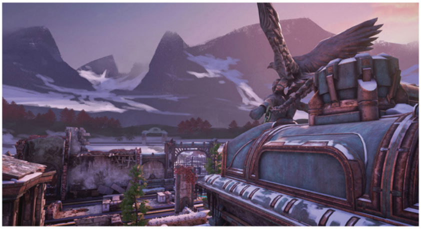


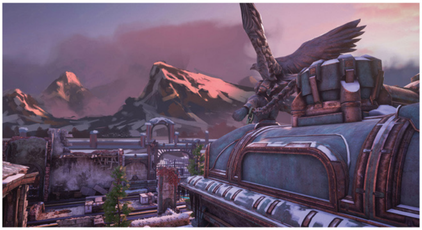


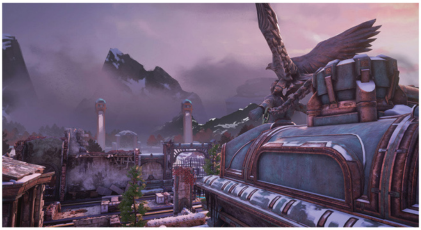


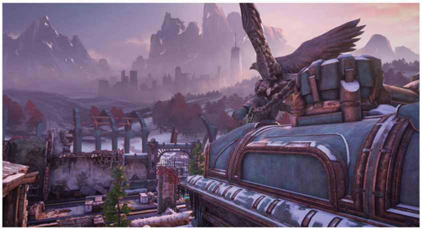
Sometimes the final map is quite different than the initial concepts. The map's lighting was changed near the end of development from a warm pink morning to a dark moonlit night. The darker lighting brings out the haunted feeling of the asylum grounds, while also showcasing the strong Gothic architecture. The courtyard statue now pops after the change.

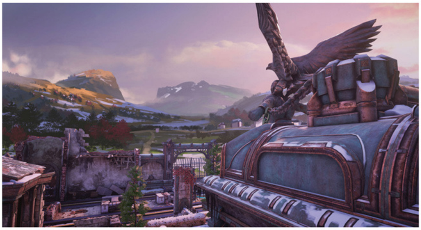


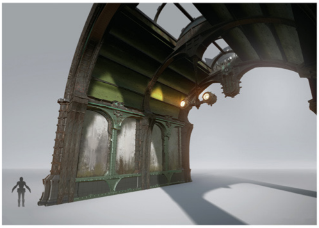


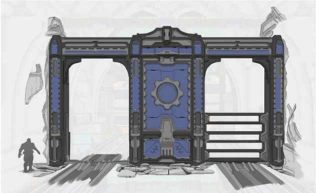


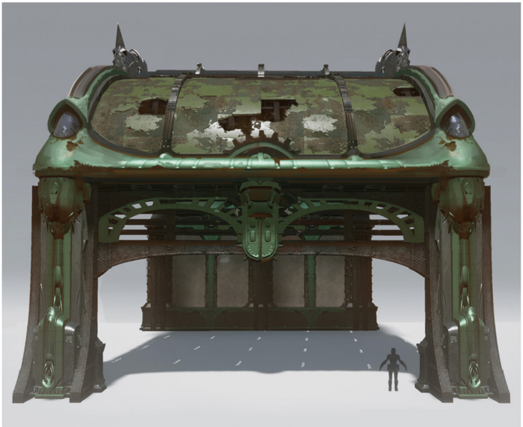


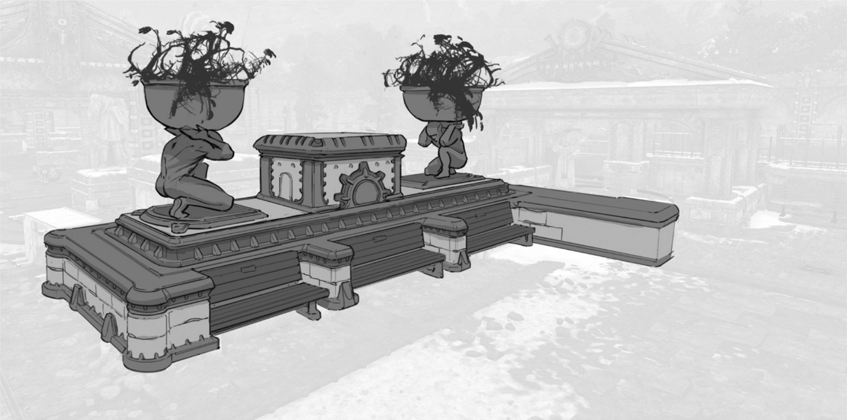


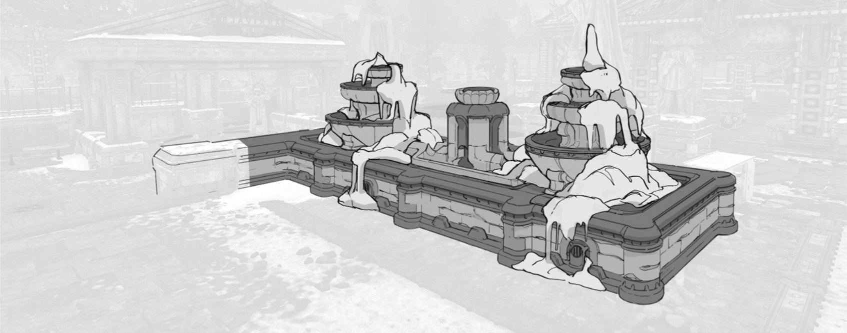


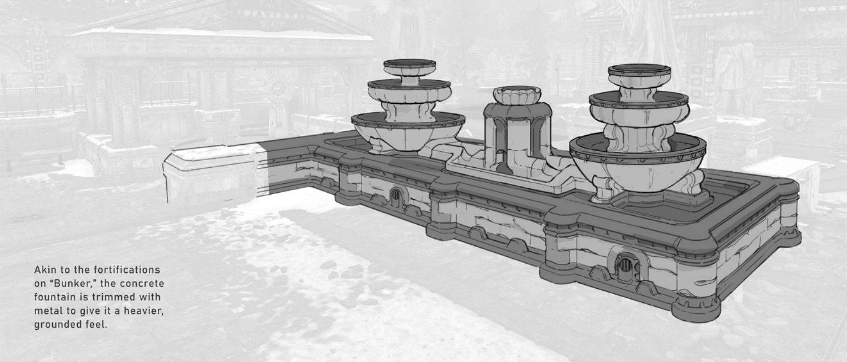




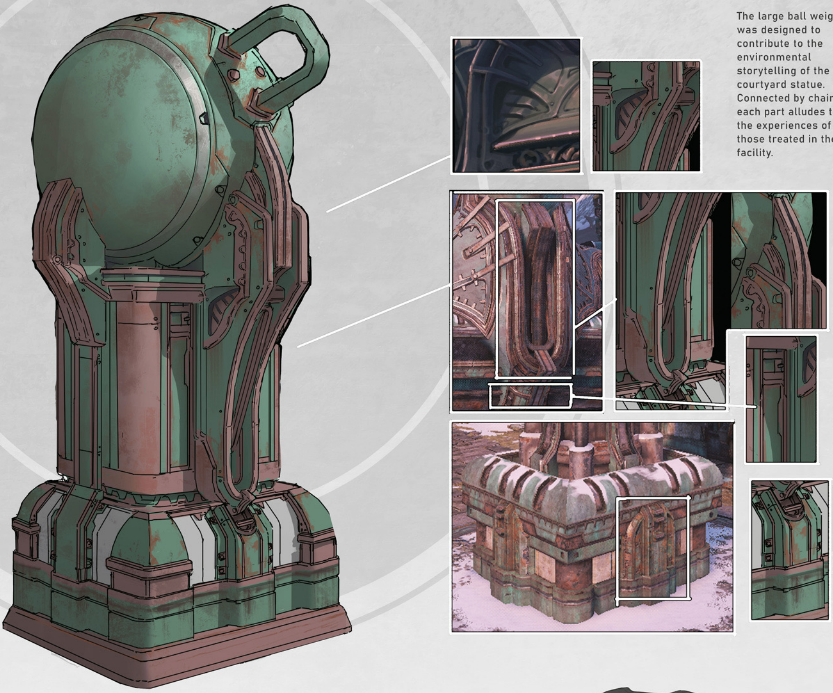




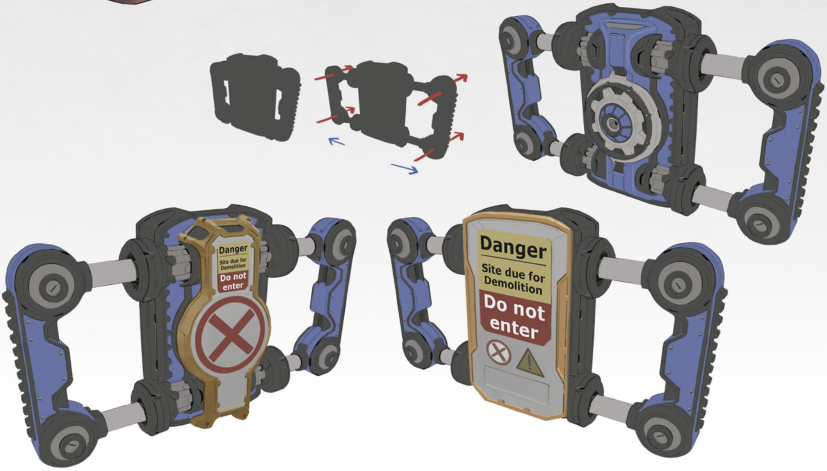




Akin to the fortifications on "Bunker," the concrete fountain is trimmed with metal to give it a heavier, grounded feel.



The large ball weight was designed to contribute to the environmental storytelling of the courtyard statue. Connected by chains, each part alludes to the experiences of those treated in the facility.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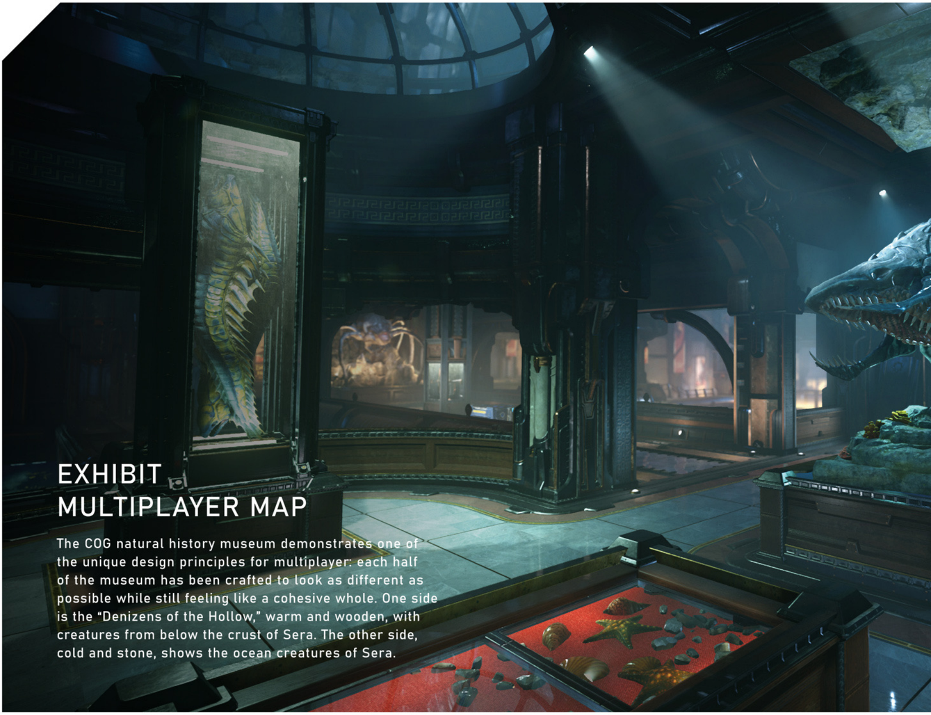
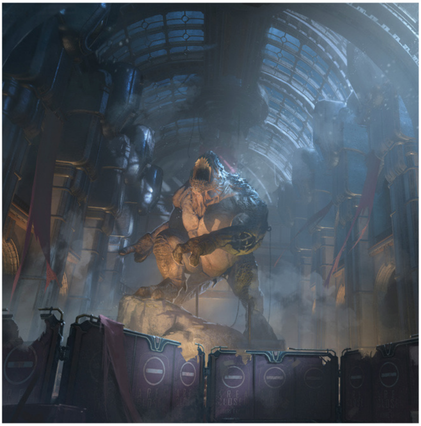
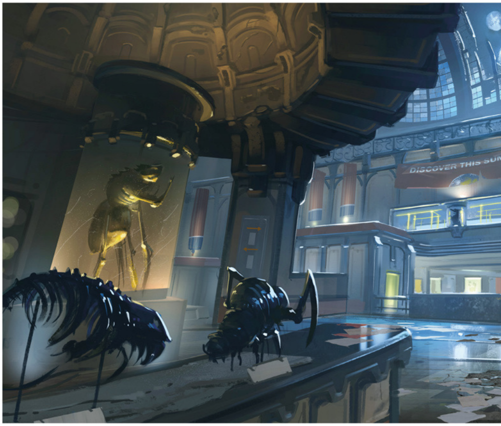
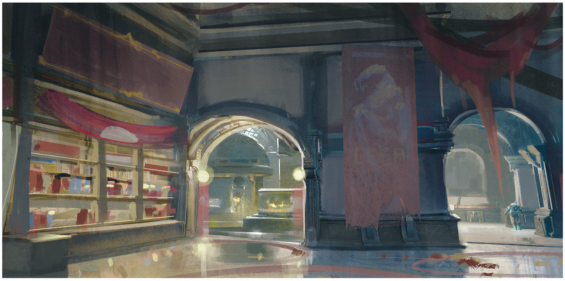


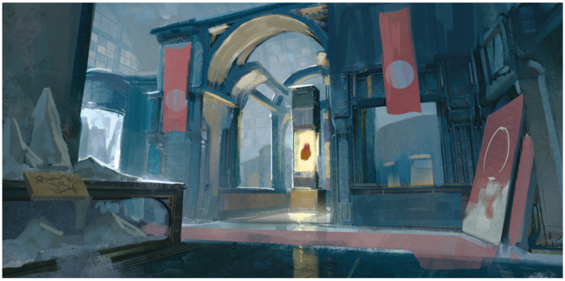
EXHIBIT MULTIPLAYER MAP

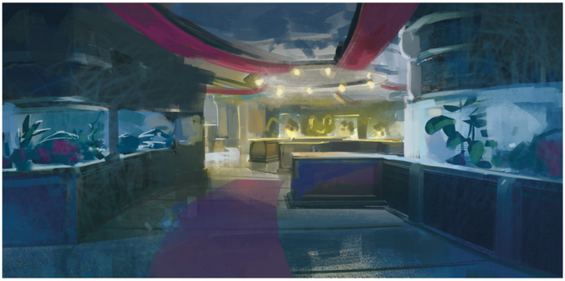
The COG natural history museum demonstrates one of the unique design principles for multiplayer: each half of the museum has been crafted to look as different as possible while still feeling like a cohesive whole. One side is the "Denizens of the Hollow," warm and wooden, with creatures from below the crust of Sera. The other side, cold and stone, shows the ocean creatures of Sera.











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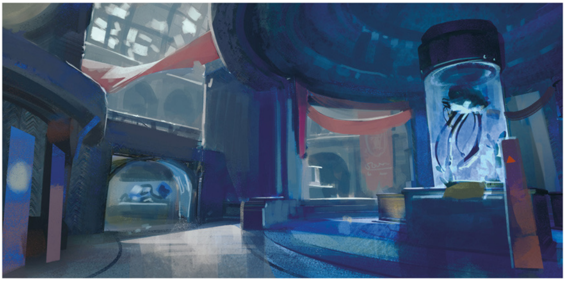
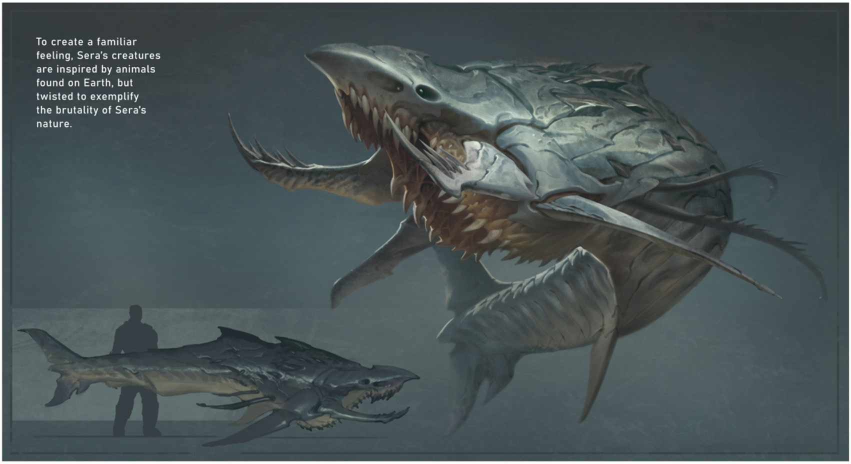
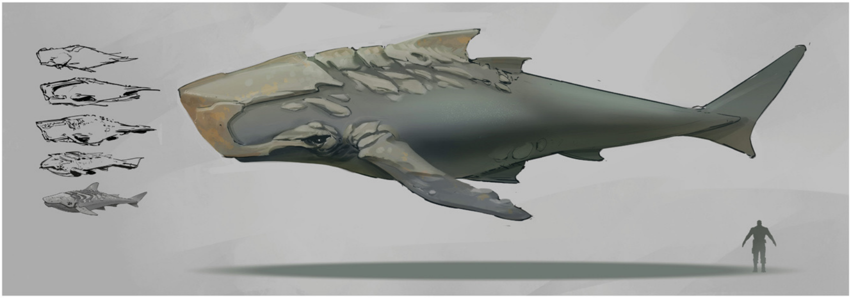
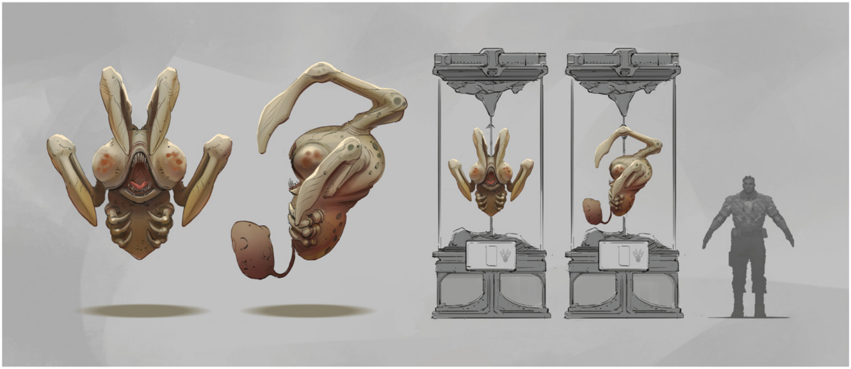
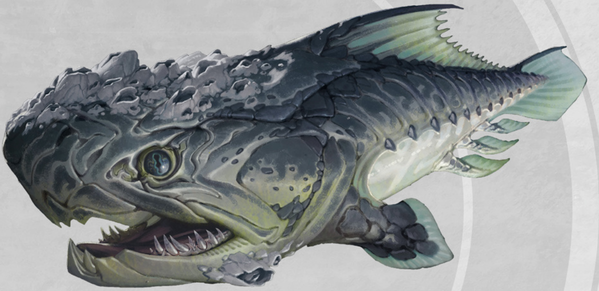


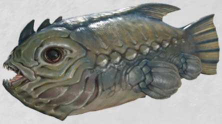
To create a familiar feeling, Sera's creatures are inspired by animals found on Earth, but twisted to exemplify the brutality of Sera's nature.

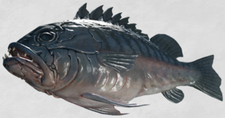


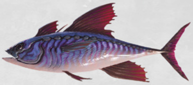


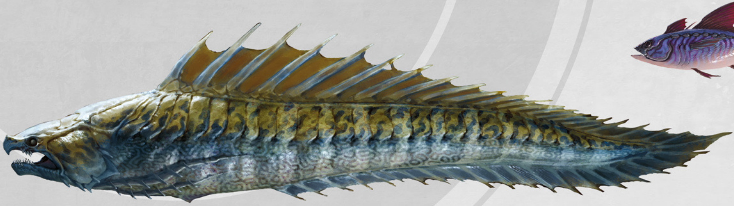


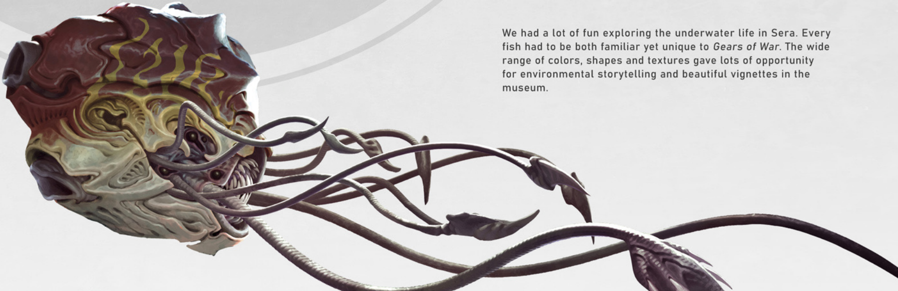




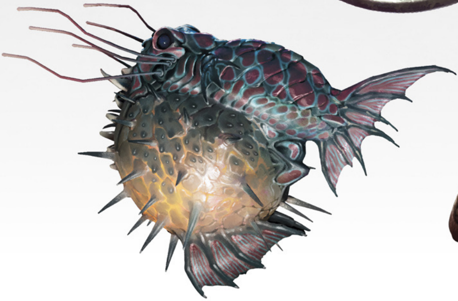


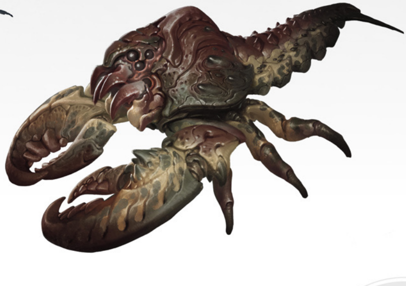


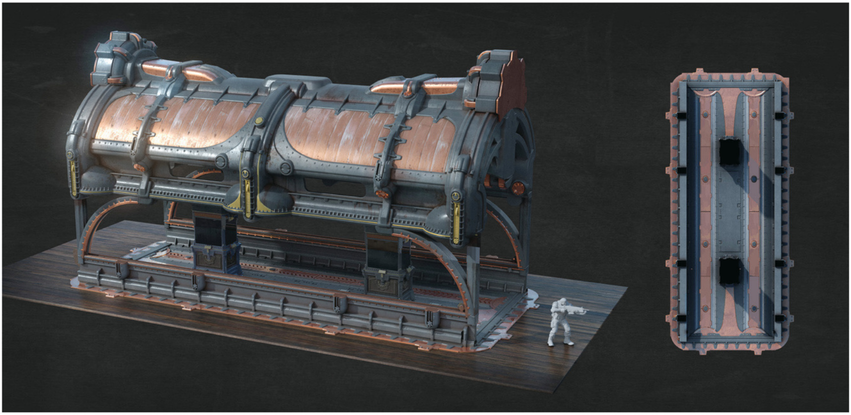


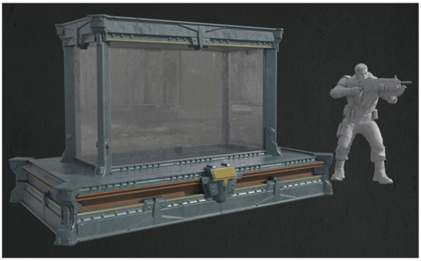


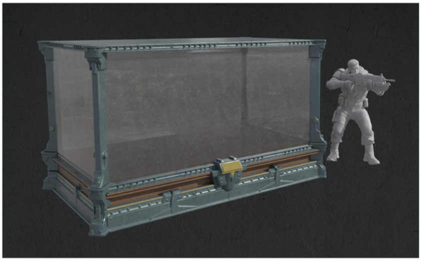
We had a lot of fun exploring the underwater life in Sera. Every fish had to be both familiar yet unique to *Gears of War*. The wide range of colors, shapes and textures gave lots of opportunity for environmental storytelling and beautiful vignettes in the museum.

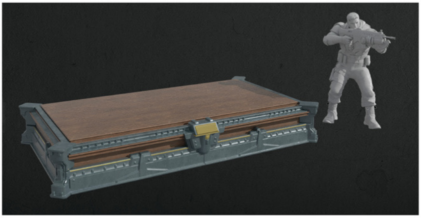


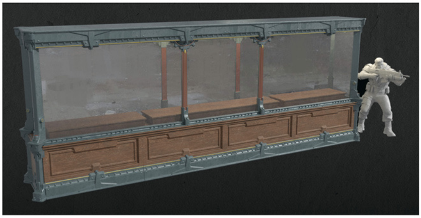


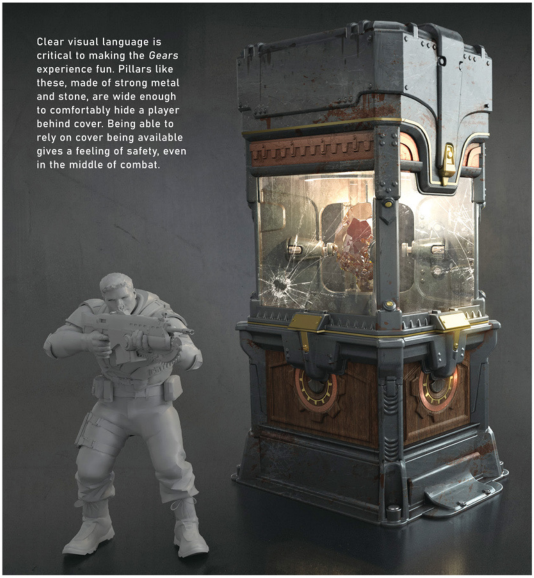




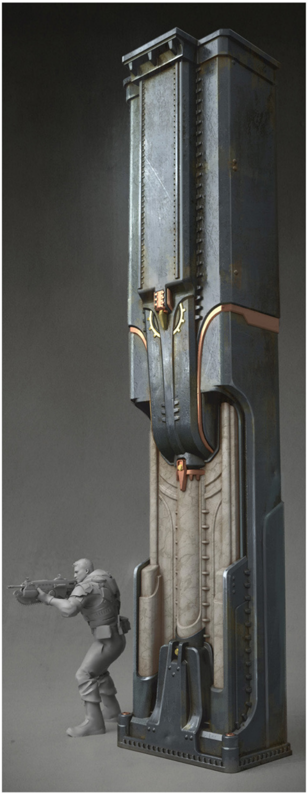


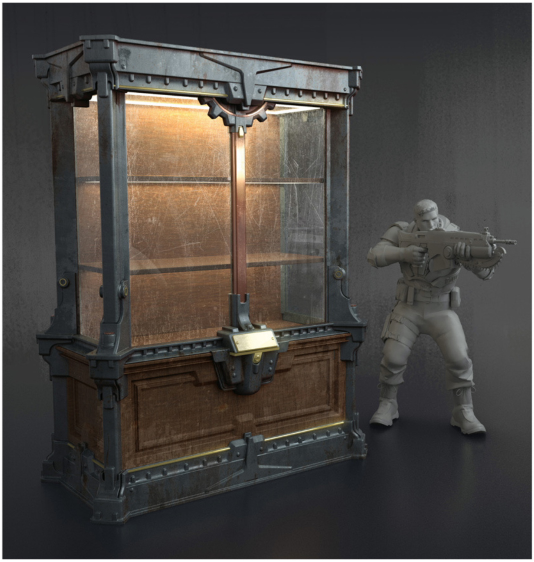


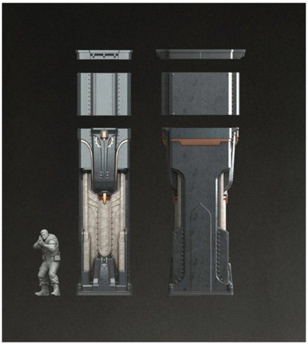


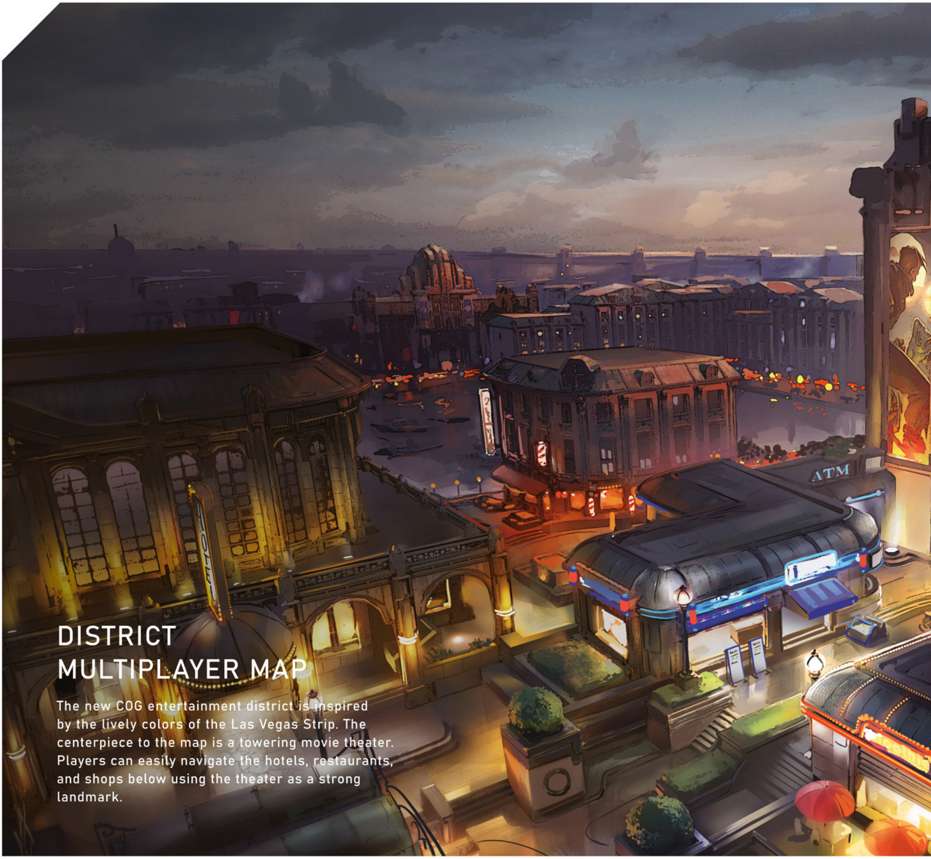


Clear visual language is critical to making the *Gears* experience fun. Pillars like these, made of strong metal and stone, are wide enough to comfortably hide a player behind cover. Being able to rely on cover being available gives a feeling of safety, even in the middle of combat.



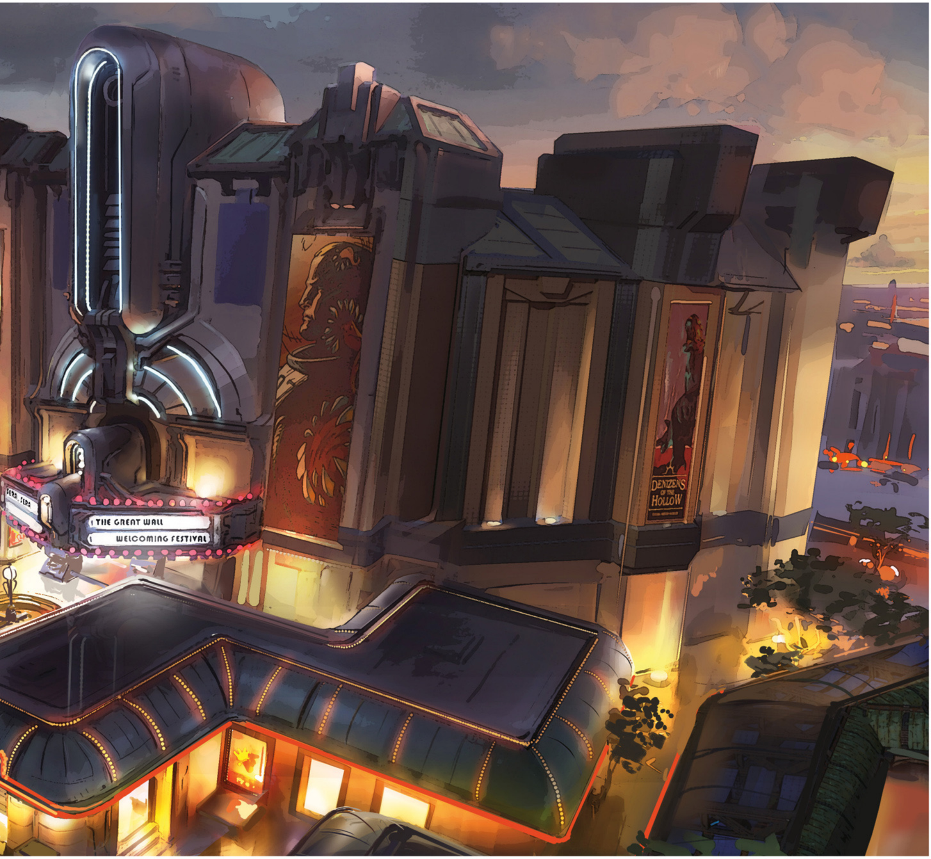


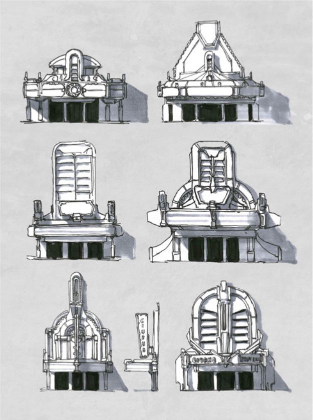


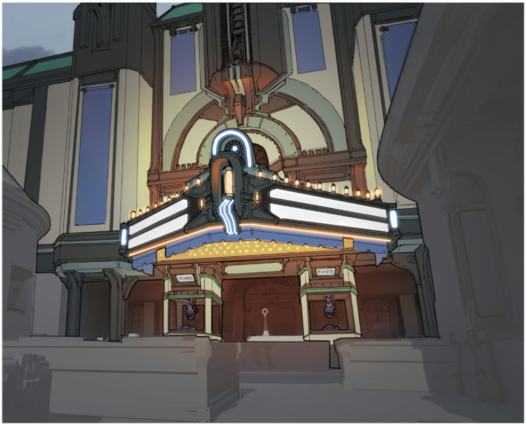


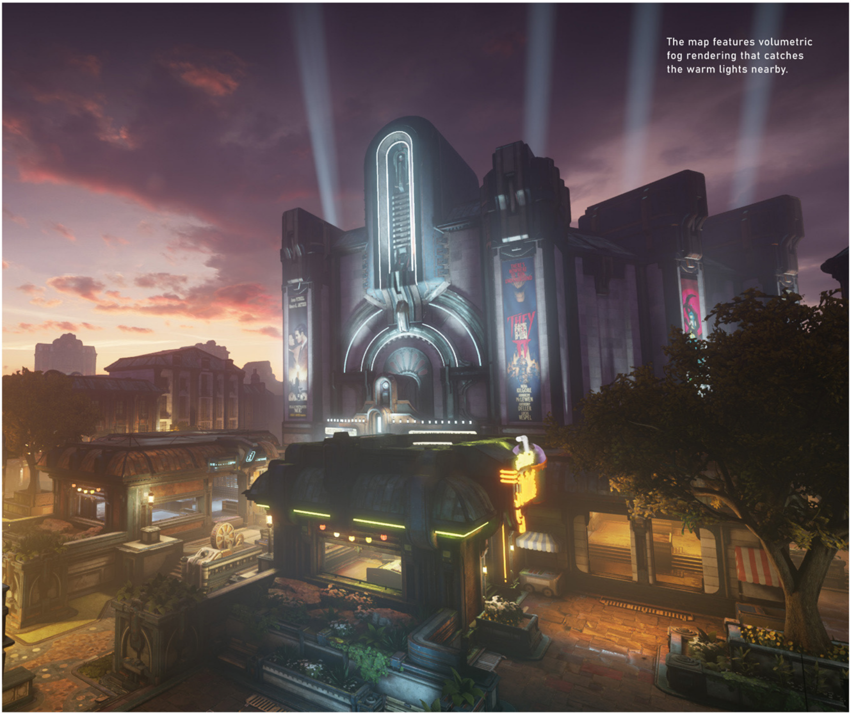
DISTRICT MULTIPLAYER MAP

The new COG entertainment district is inspired by the lively colors of the Las Vegas Strip. The centerpiece to the map is a towering movie theater. Players can easily navigate the hotels, restaurants, and shops below using the theater as a strong landmark.

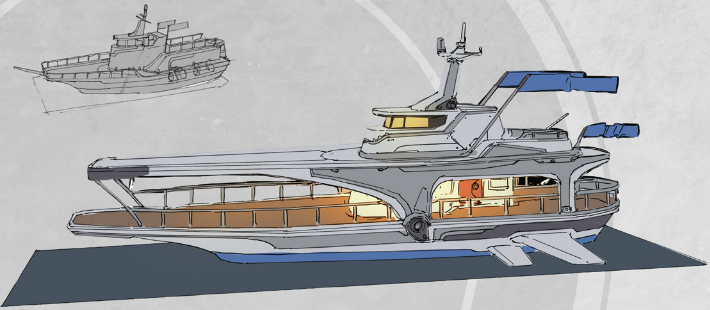

SERA, SERA
THE GREAT WALL
WELCOMING FESTIVAL
DENIZENS OF THE HOLLOW

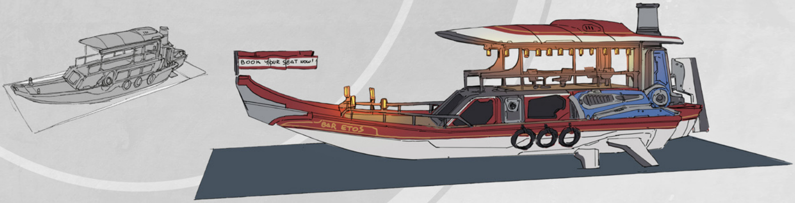


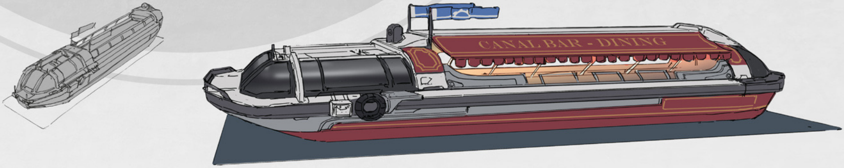

TICKETS
TICKETS

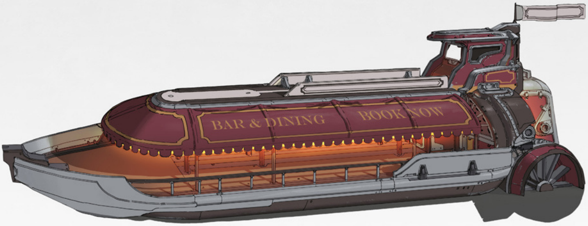


The map features volumetric fog rendering that catches the warm lights nearby.

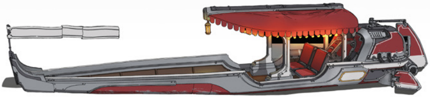


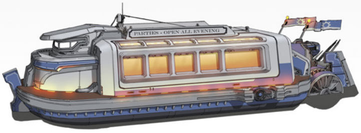

BOOK YOUR SEAT NOW!
BAR ETOS

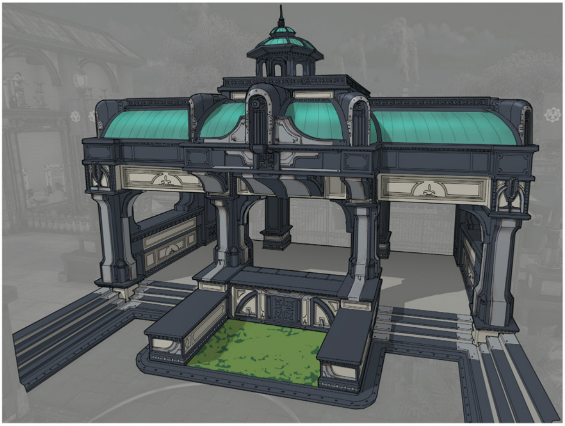

CANAL BAR - DINING

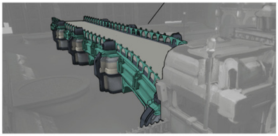

BAR & DINING
BOOK NOW

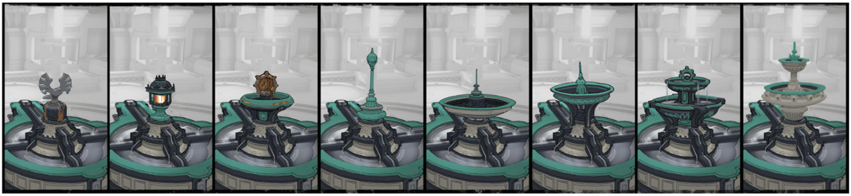
Riverboats were designed to show an unusual decadence for the COG.

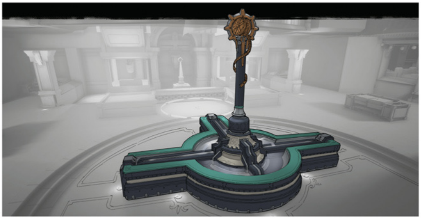


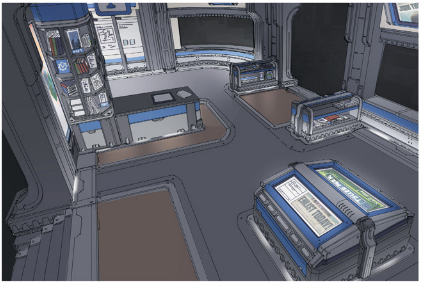

PARTIES - OPEN ALL EVENING



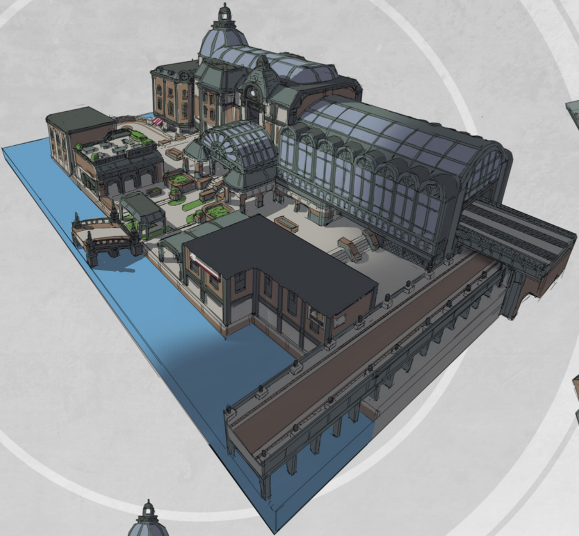


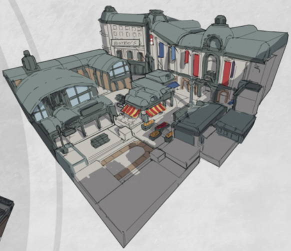


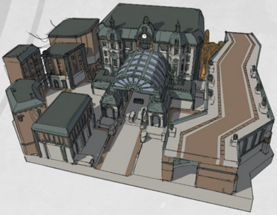


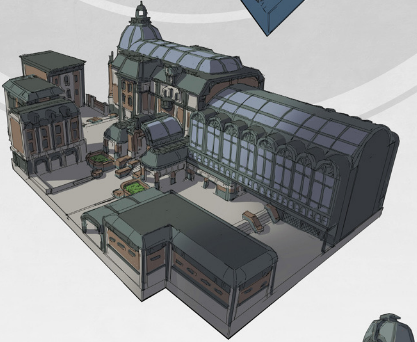

ENLIST TODAY!

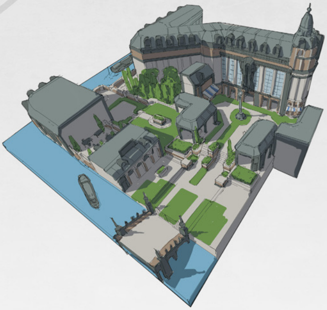
JUICE
MENU
JUICE

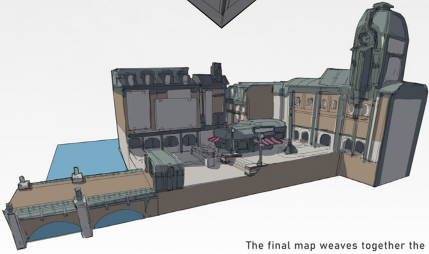




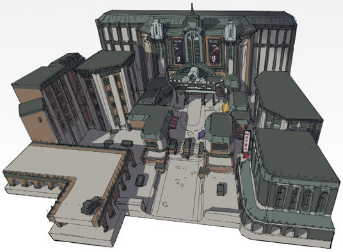


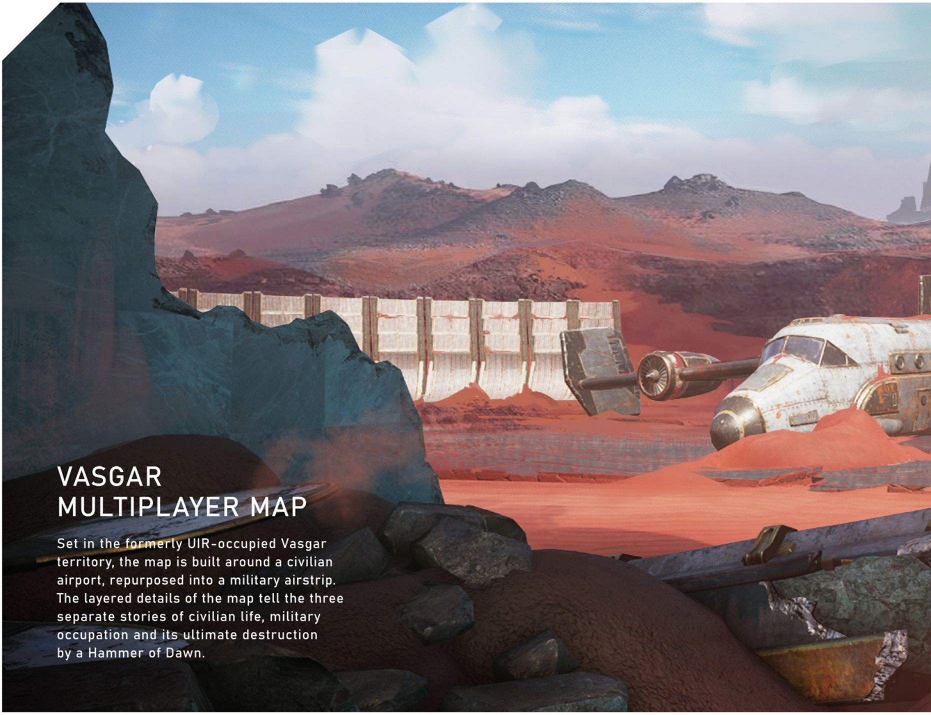






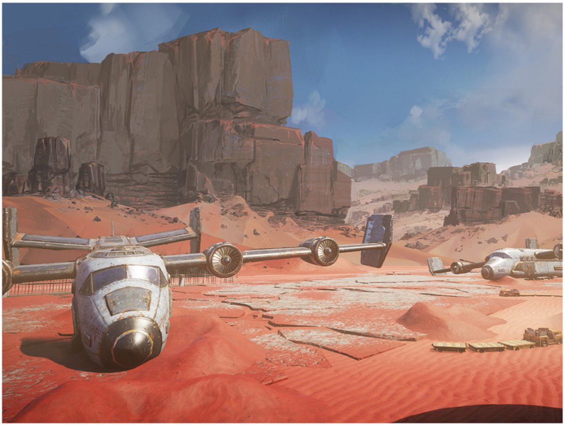
The final map weaves together the best ideas from many concept illustrations. Art needs to enhance gameplay while also presenting a unique and memorable look.

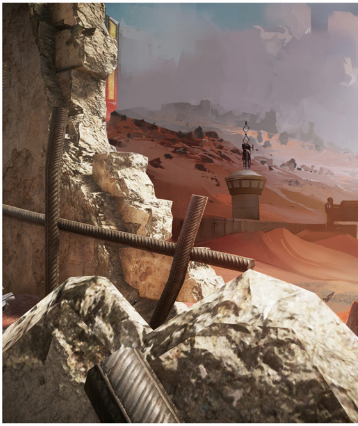


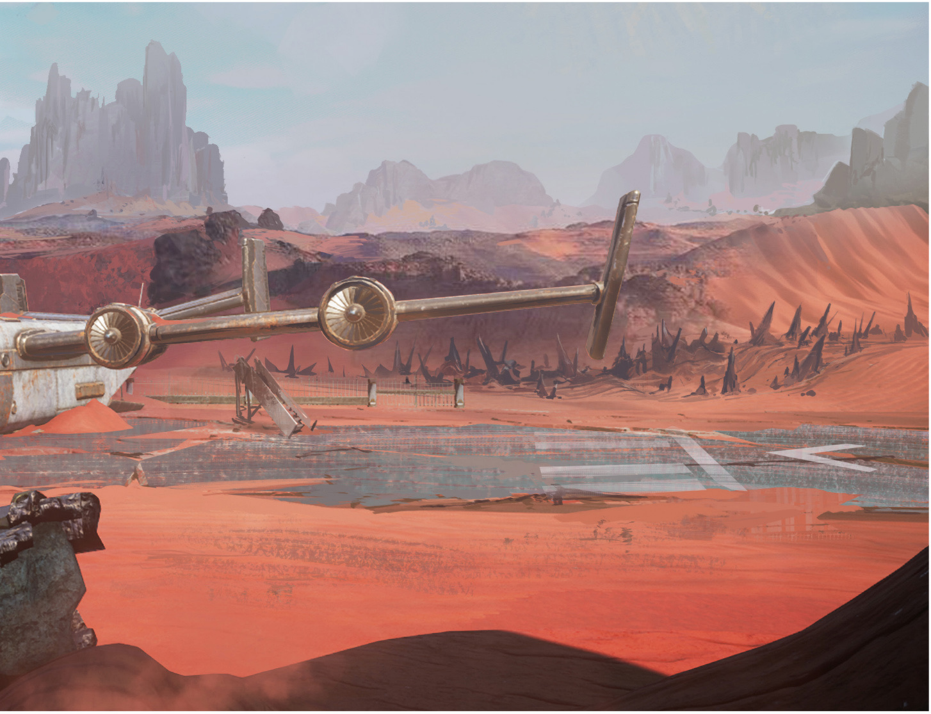


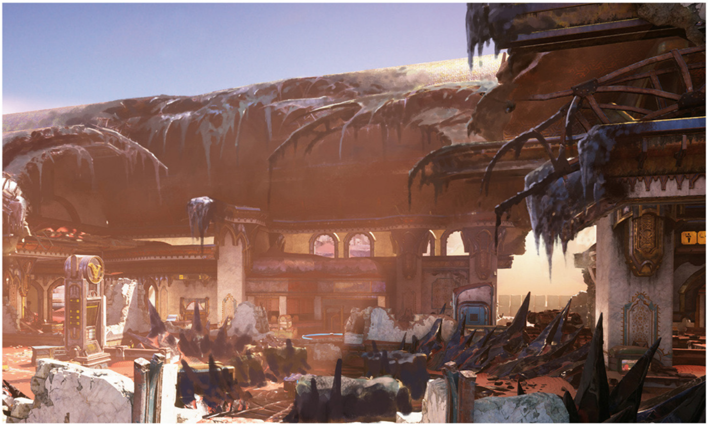
VASGAR MULTIPLAYER MAP

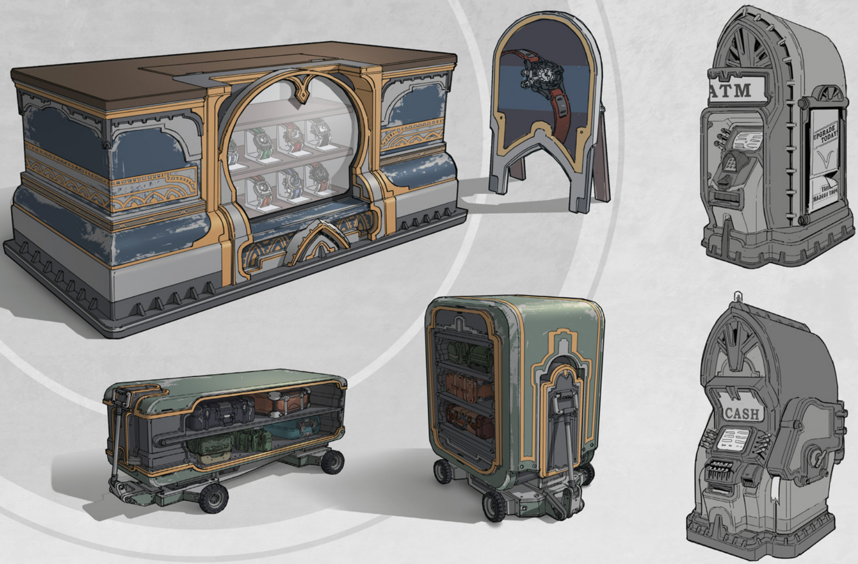
Set in the formerly UIR-occupied Vasgar territory, the map is built around a civilian airport, repurposed into a military airstrip. The layered details of the map tell the three separate stories of civilian life, military occupation and its ultimate destruction by a Hammer of Dawn.

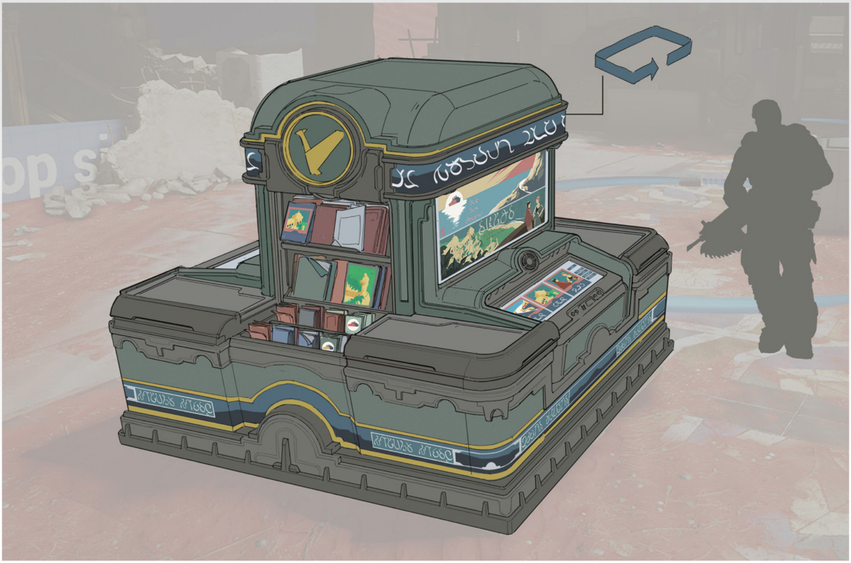


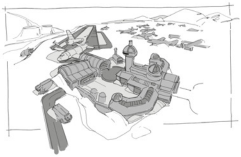


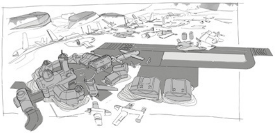


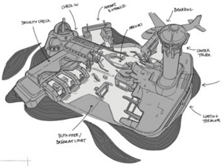



ATM
UPGRADE TODAY!
CASH

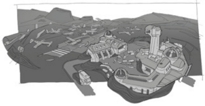


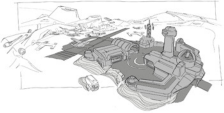


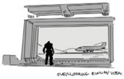


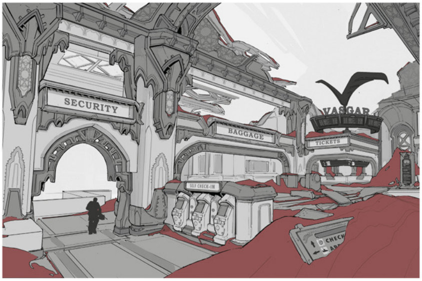

SECURITY CHECK
CHECK-IN
AIRPORT ENTRANCE
ARRIVALS
BOARDING
CONTROL TOWER
WAITING TERMINAL
DUTY-FREE / BREAKOUT COURT

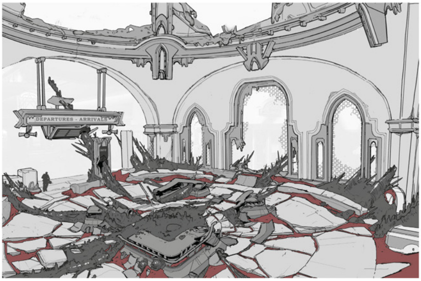
To believably incorporate an airstrip and airport into a multiplayer map required many concept illustrations to find the right layout.

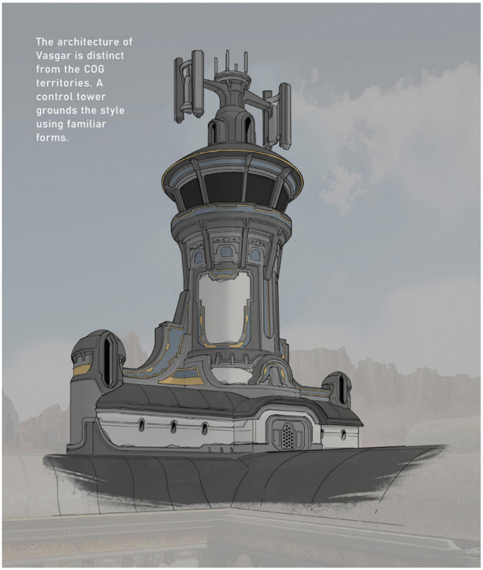




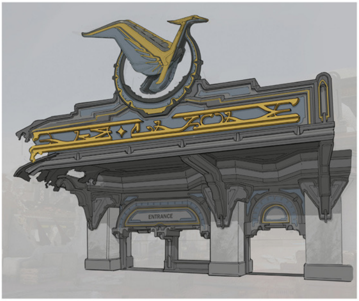

OVERLOOKING RUNWAY VISTA

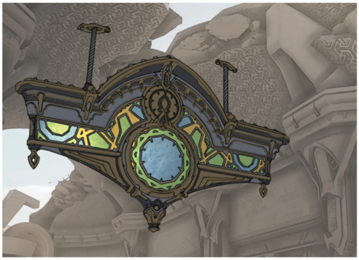

SECURITY
BAGGAGE
VASGAR
TICKETS
SELF CHECK-IN
CHECK

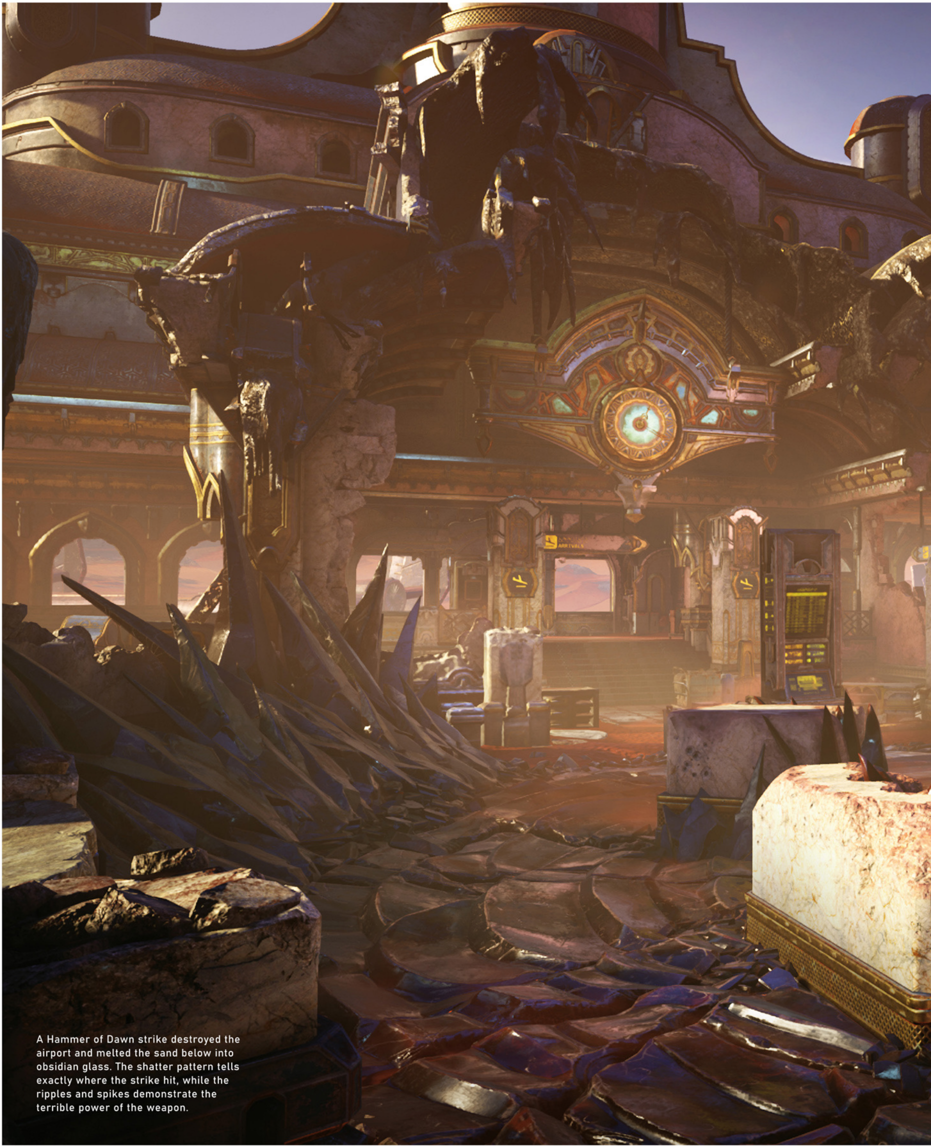

DEPARTURES - ARRIVALS



The architecture of Vasgar is distinct from the COG territories. A control tower grounds the style using familiar forms.

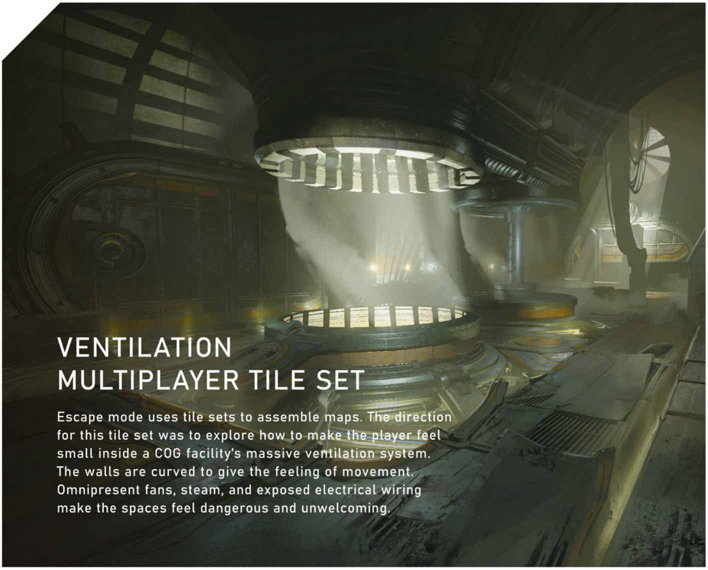






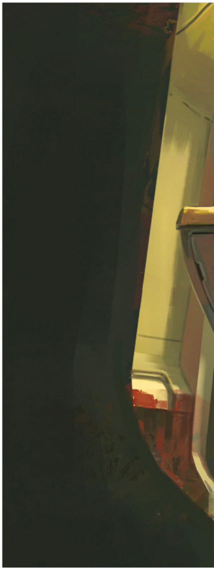
A Hammer of Dawn strike destroyed the airport and melted the sand below into obsidian glass. The shatter pattern tells exactly where the strike hit, while the ripples and spikes demonstrate the terrible power of the weapon.

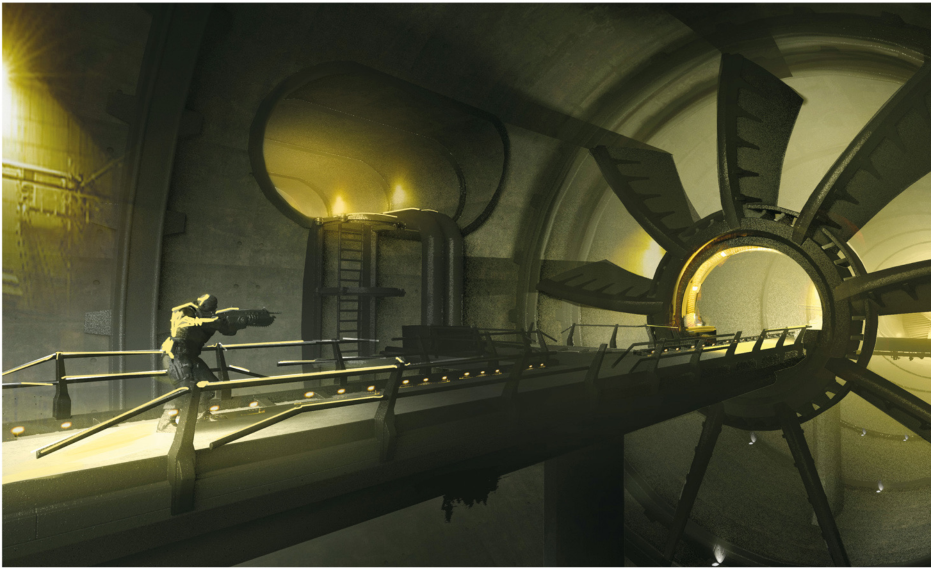
GATE 1
1

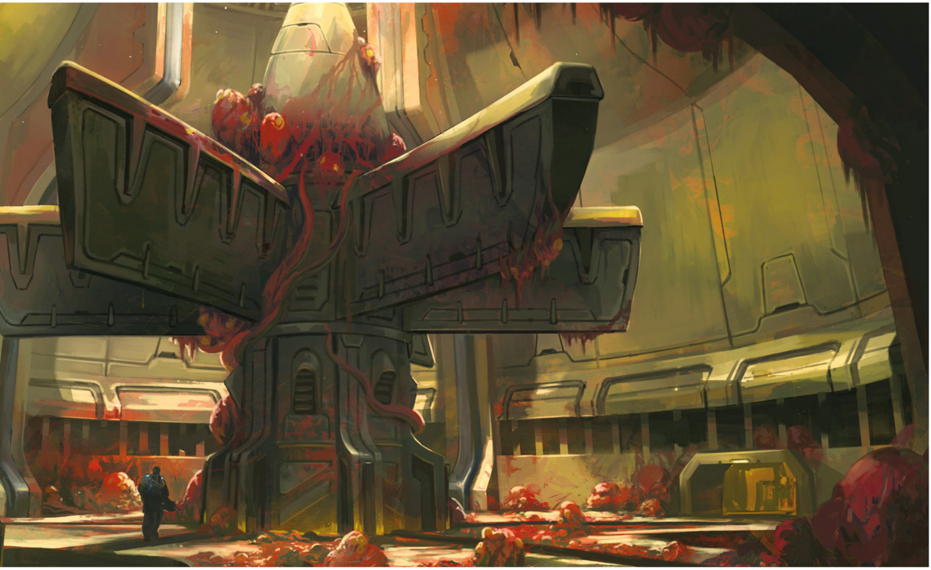


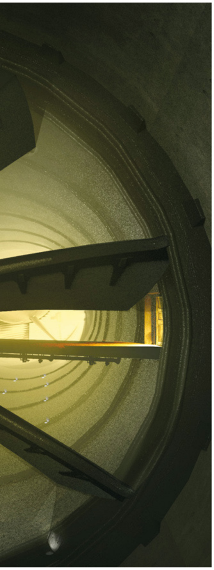
VENTILATION MULTIPLAYER TILE SET

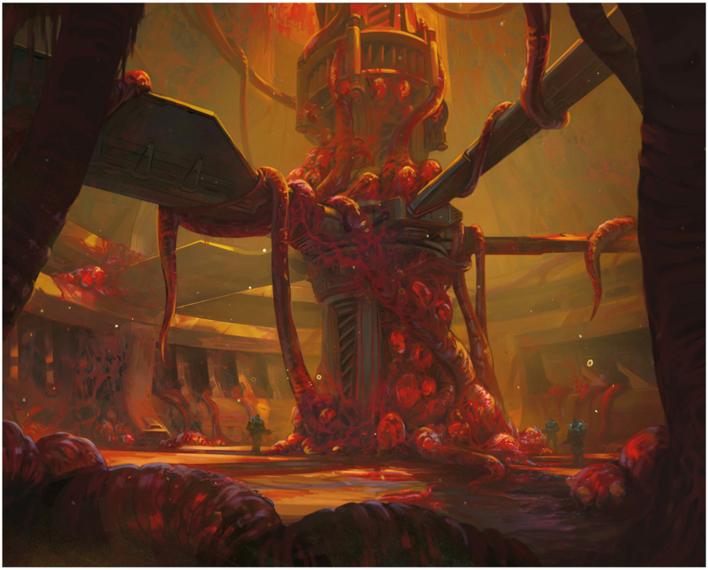
Escape mode uses tile sets to assemble maps. The direction for this tile set was to explore how to make the player feel small inside a COG facility's massive ventilation system. The walls are curved to give the feeling of movement. Omnipresent fans, steam, and exposed electrical wiring make the spaces feel dangerous and unwelcoming.

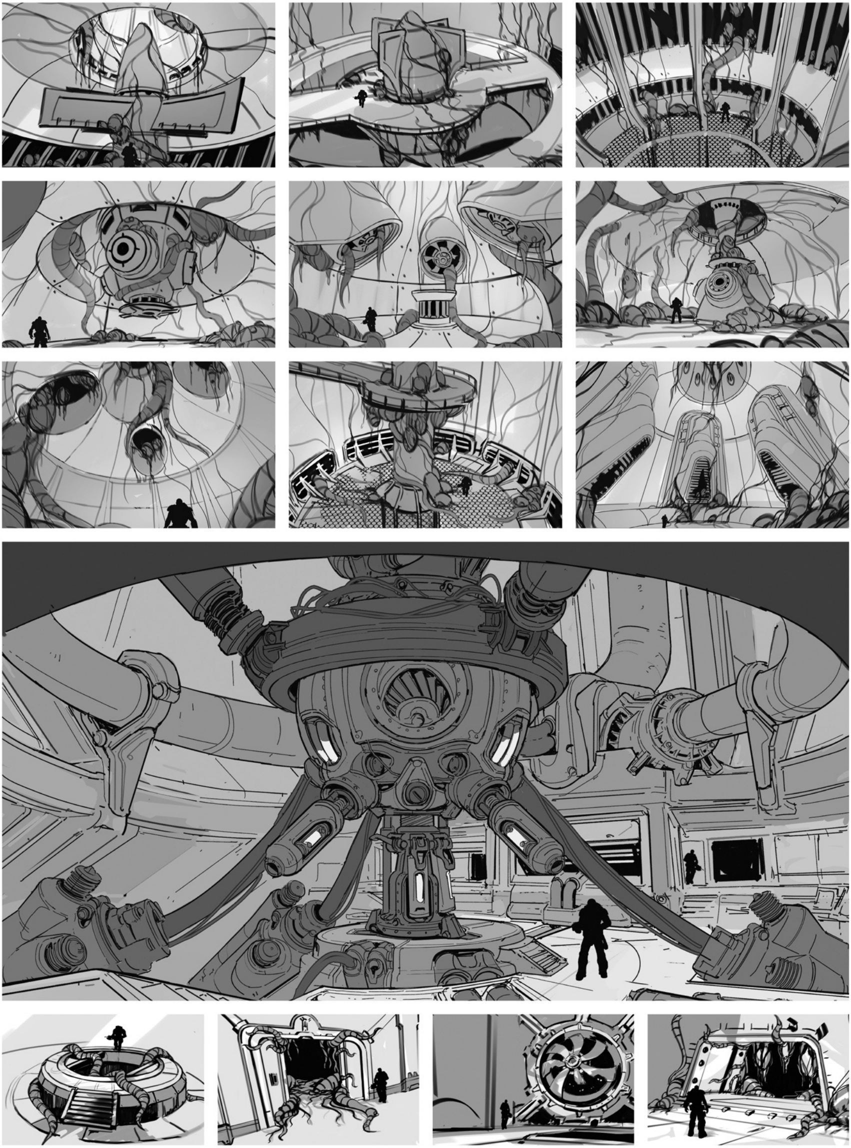


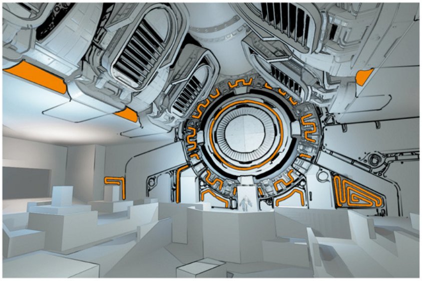


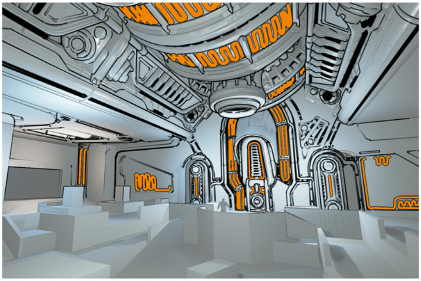


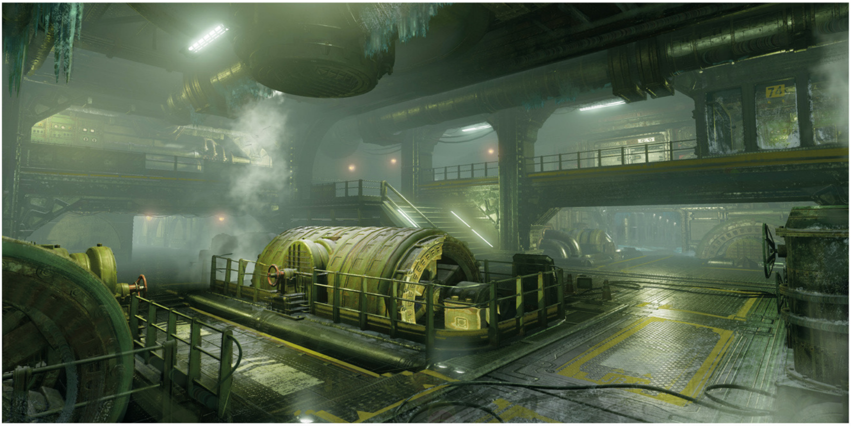


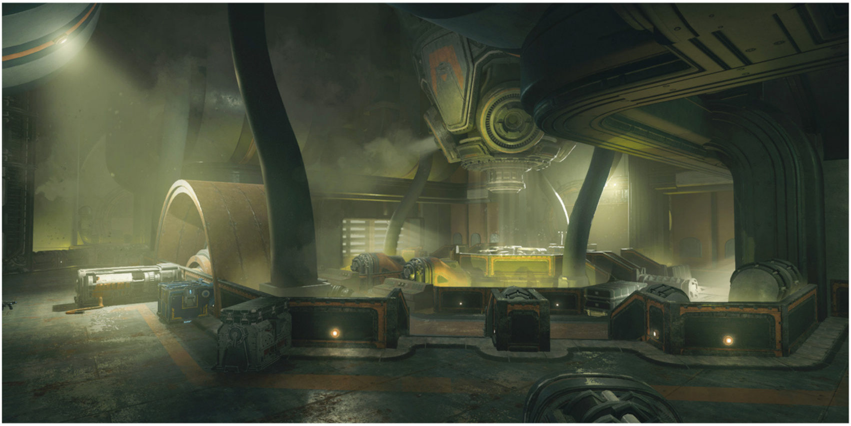


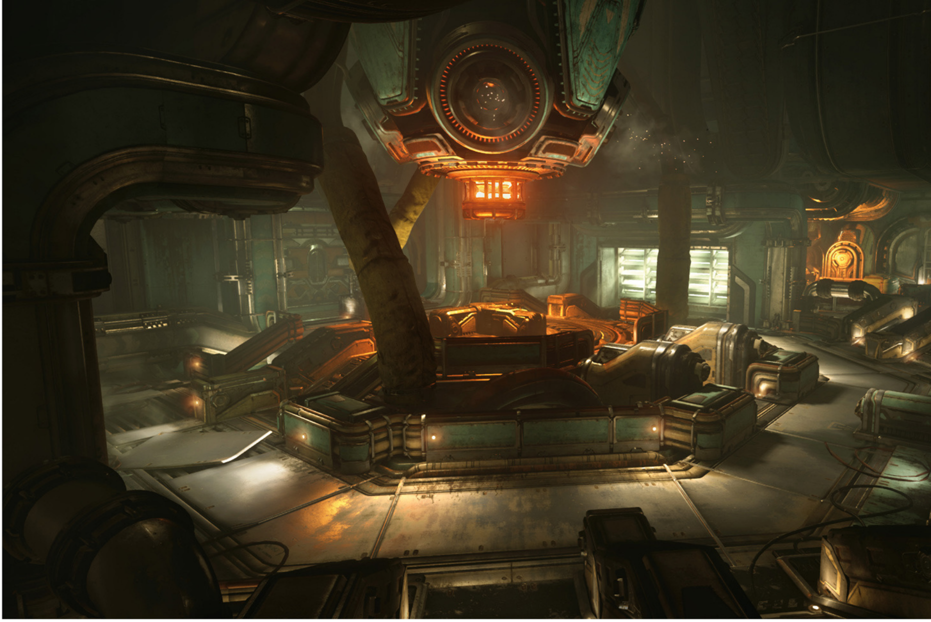


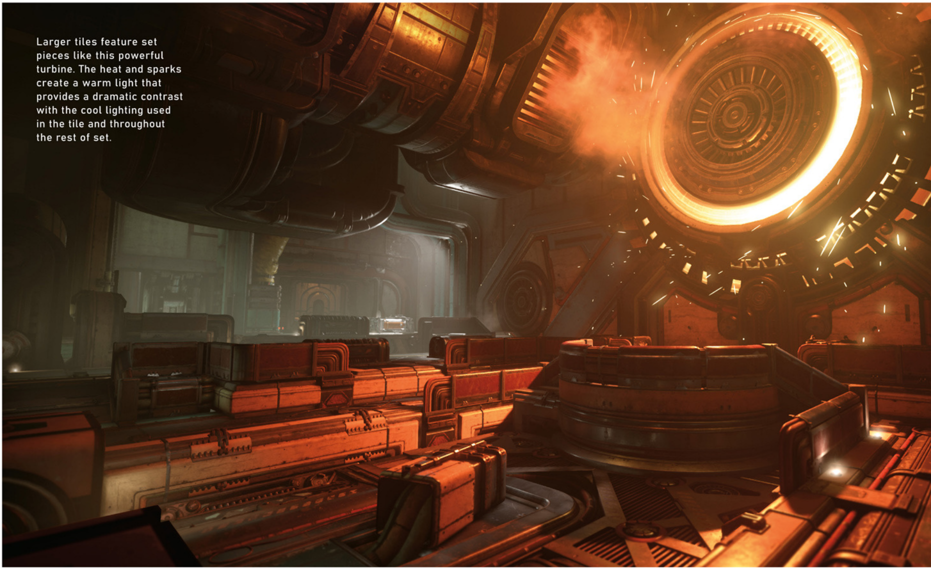




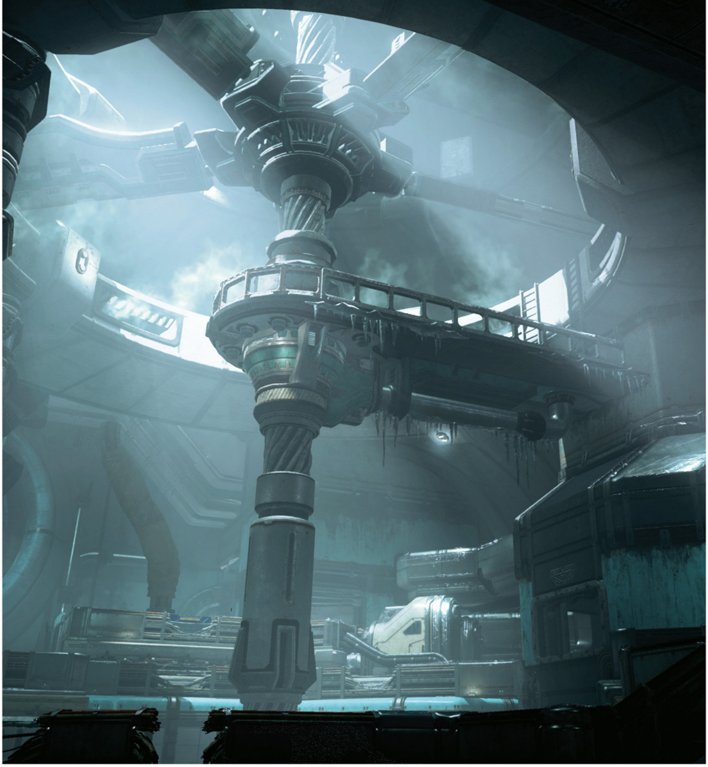


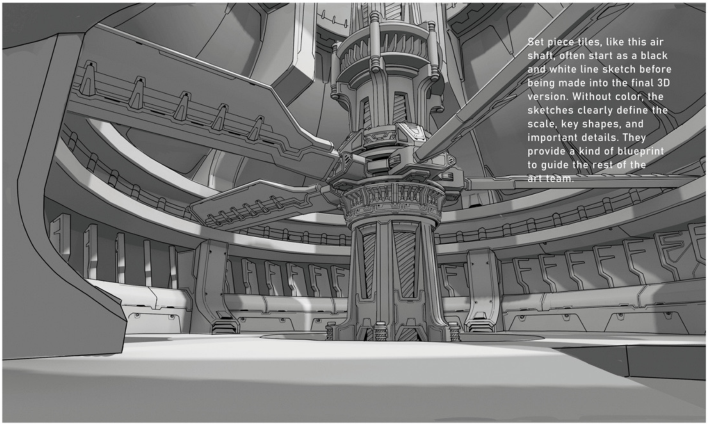




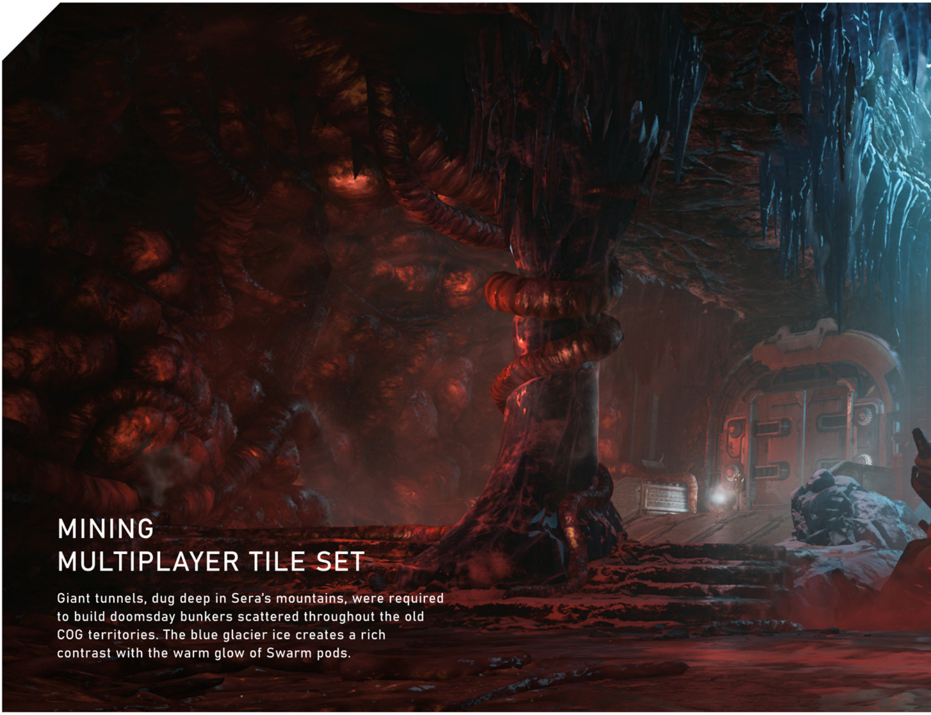


Larger tiles feature set pieces like this powerful turbine. The heat and sparks create a warm light that provides a dramatic contrast with the cool lighting used in the tile and throughout the rest of set.



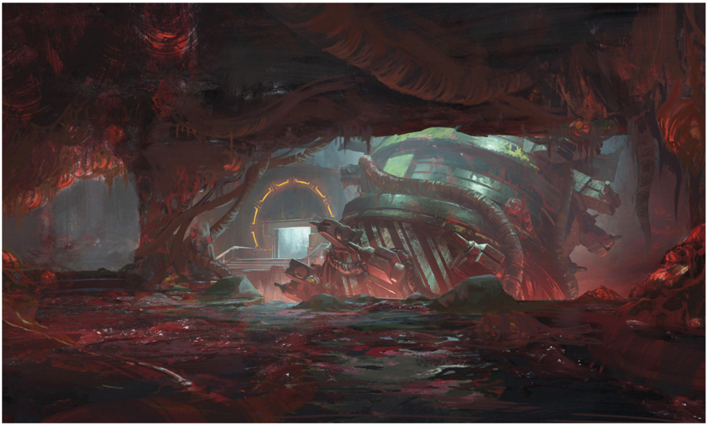


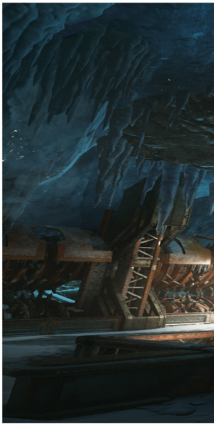
Set piece tiles, like this air shaft, often start as a black and white line sketch before being made into the final 3D version. Without color, the sketches clearly define the scale, key shapes, and important details. They provide a kind of blueprint to guide the rest of the art team.



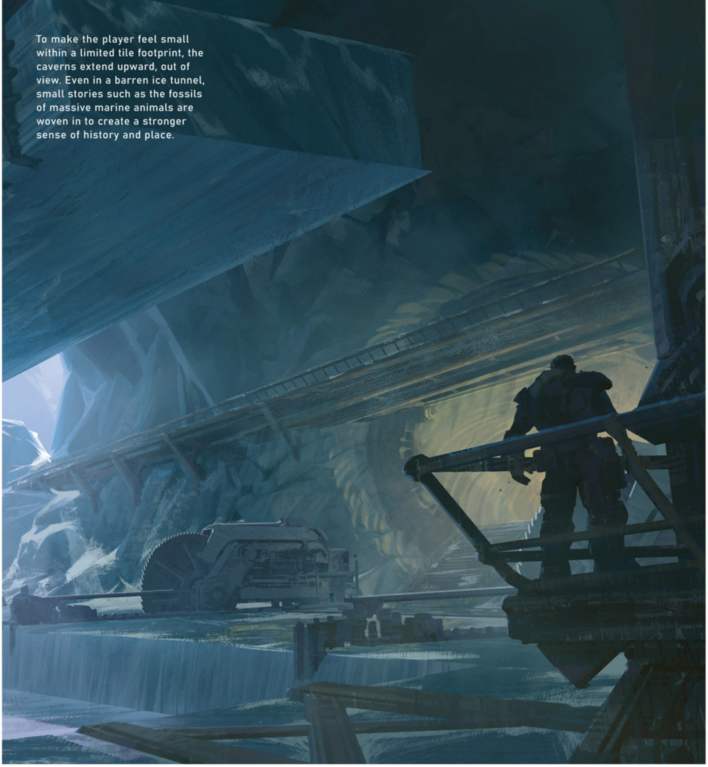
MINING MULTIPLAYER TILE SET

Giant tunnels, dug deep in Sera's mountains, were required to build doomsday bunkers scattered throughout the old COG territories. The blue glacier ice creates a rich contrast with the warm glow of Swarm pods.

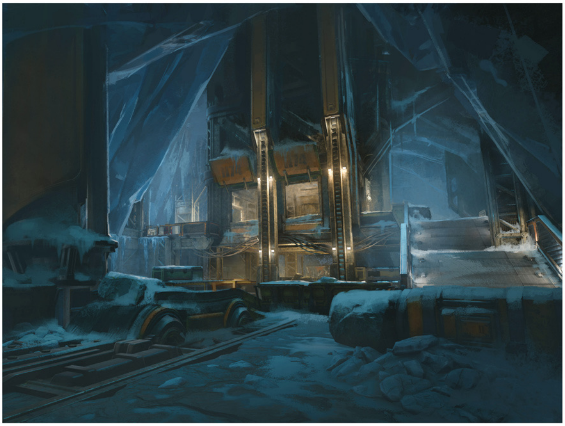


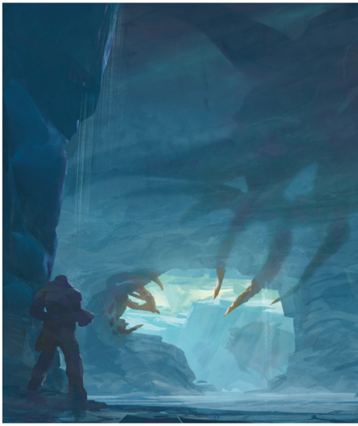


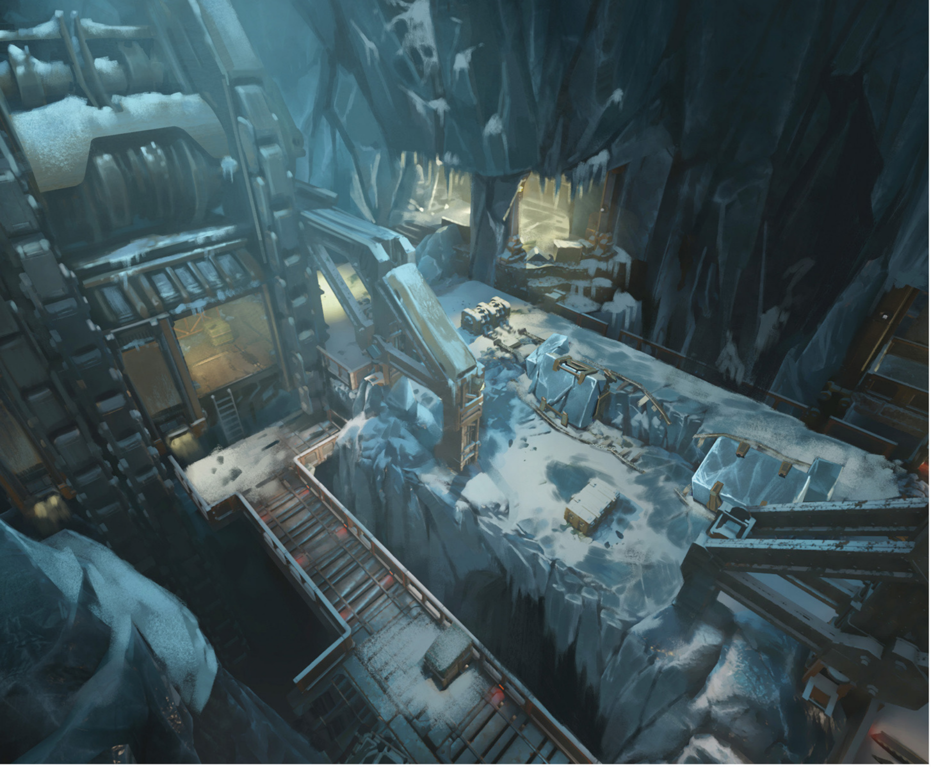
B1

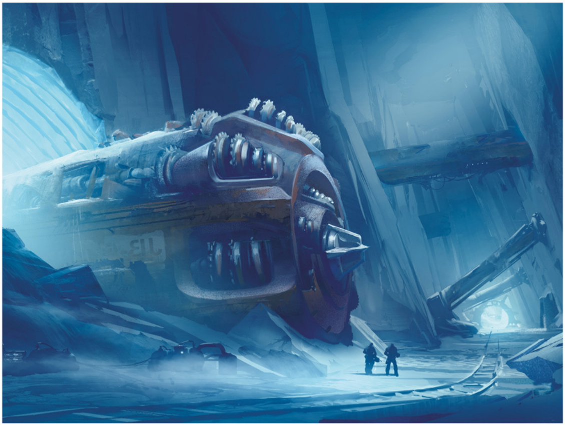


To make the player feel small within a limited tile footprint, the caverns extend upward, out of view. Even in a barren ice tunnel, small stories such as the fossils of massive marine animals are woven in to create a stronger sense of history and place.

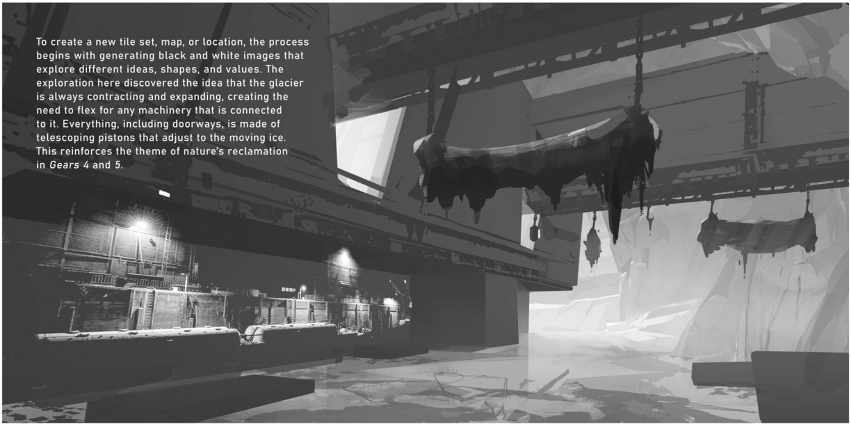


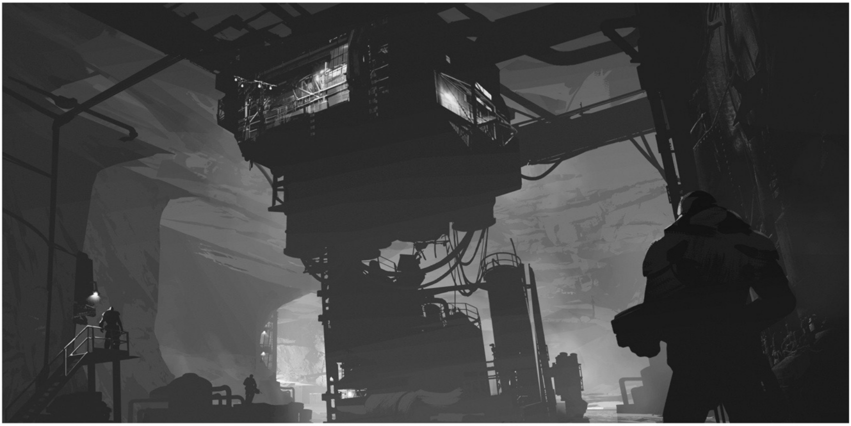


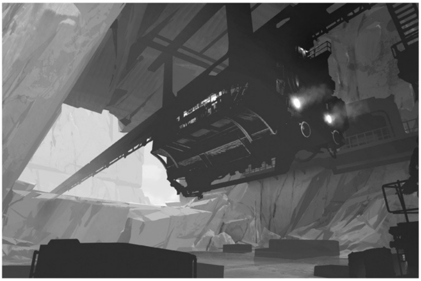


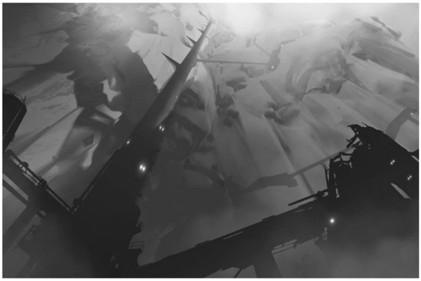


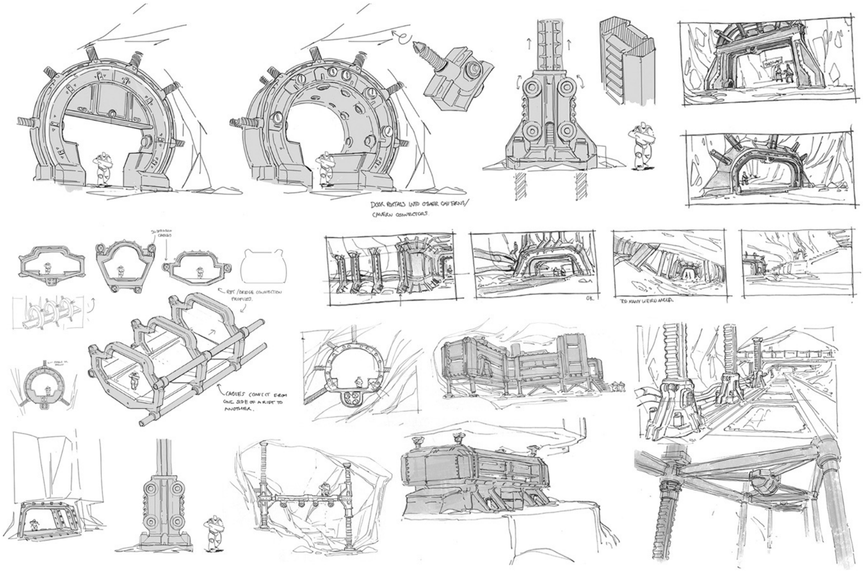
To create a new tile set, map, or location, the process begins with generating black and white images that explore different ideas, shapes, and values. The exploration here discovered the idea that the glacier is always contracting and expanding, creating the need to flex for any machinery that is connected to it. Everything, including doorways, is made of telescoping pistons that adjust to the moving ice. This reinforces the theme of nature's reclamation in *Gears 4* and *5*.

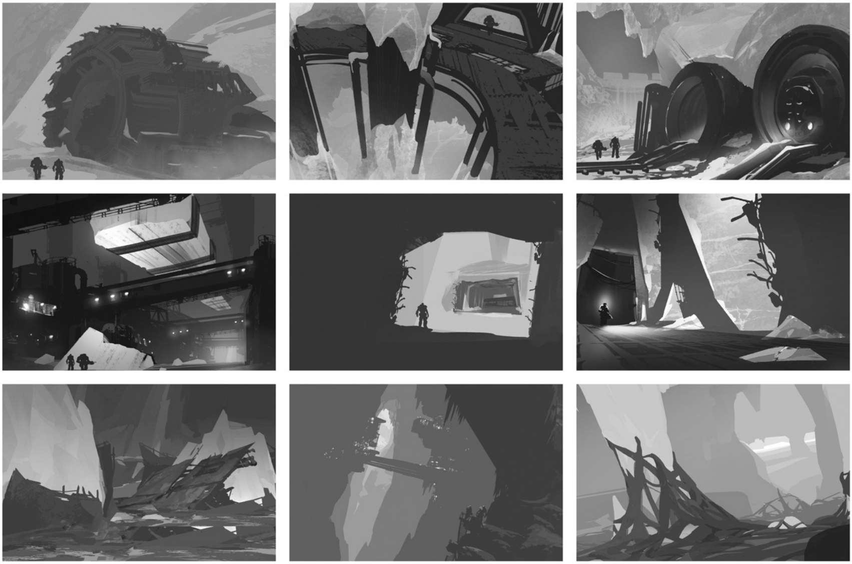


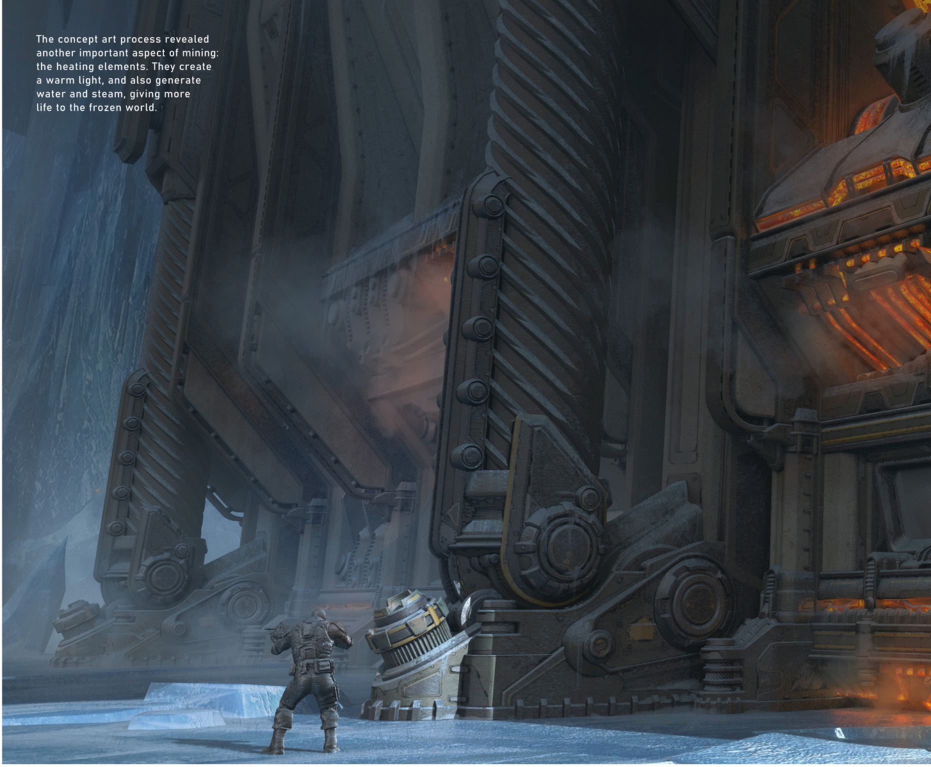






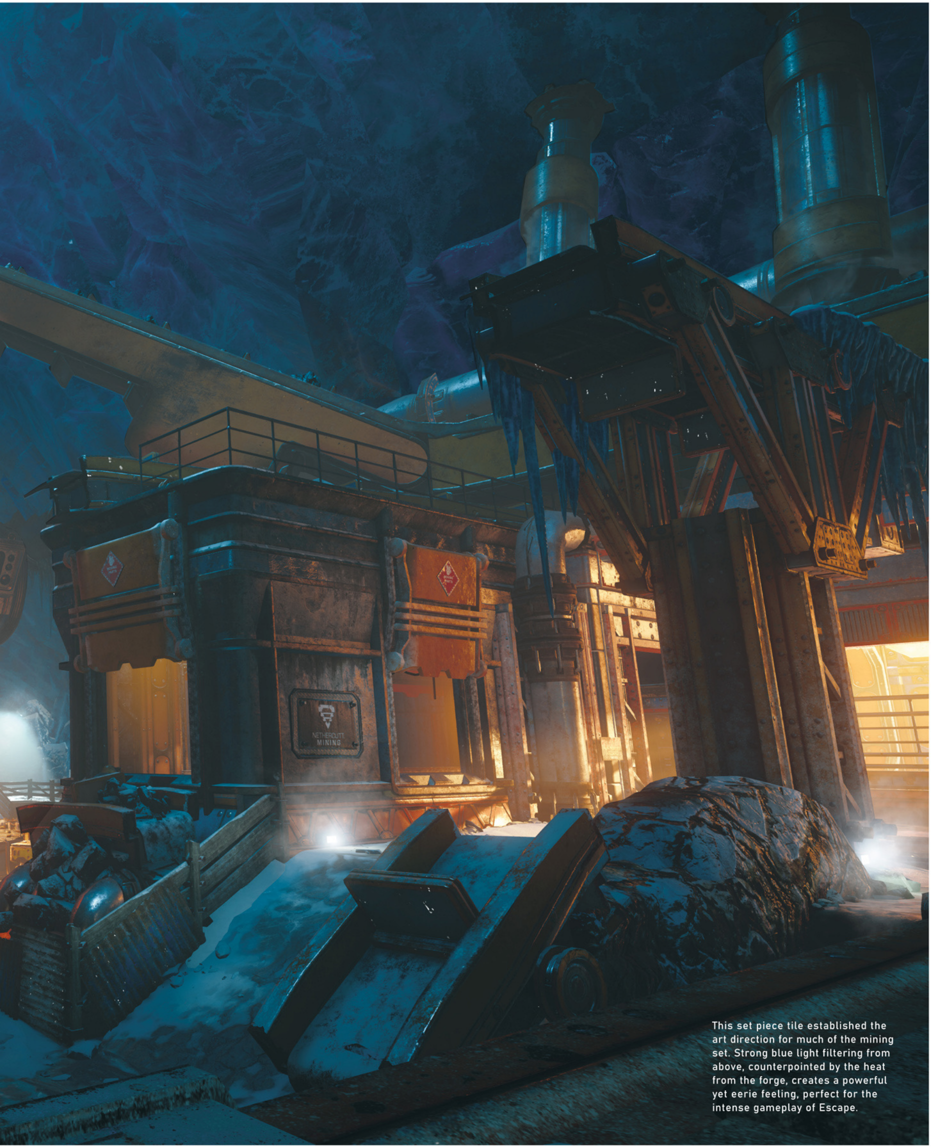

DOOR PORTALS INTO OTHER CAVERNS/
CAVERN CONNECTORS.
SUSPENSION CABLES
RIFT/BRIDGE CONNECTION PROFILES.
CABLES CONNECT FROM ONE SIDE OF A RIFT TO ANOTHER.
OK.
TO MANY WEIRD ANGLES.



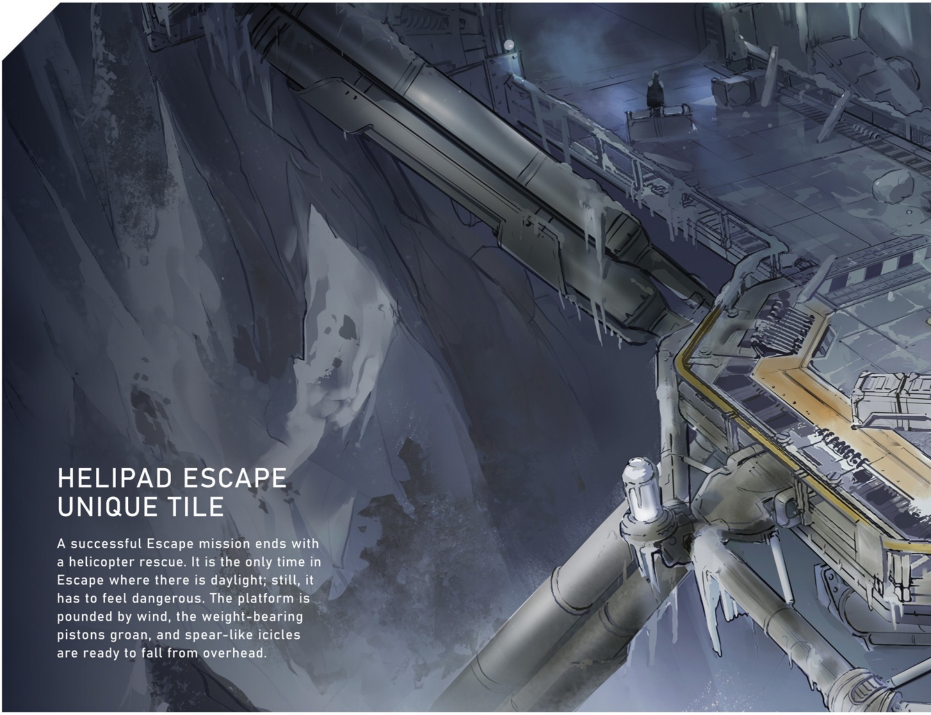


The concept art process revealed another important aspect of mining: the heating elements. They create a warm light, and also generate water and steam, giving more life to the frozen world.

ANGER

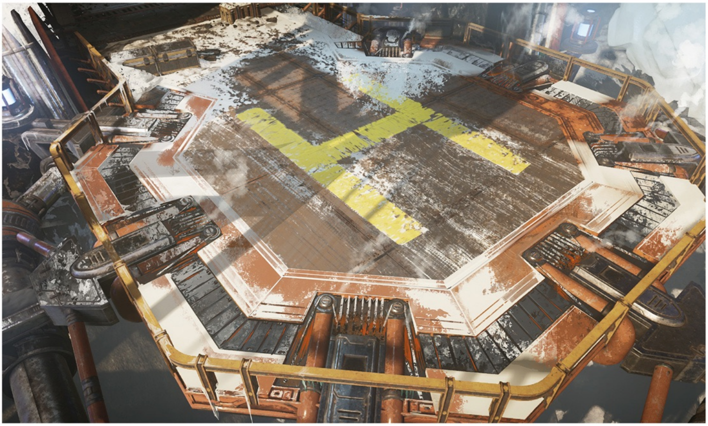


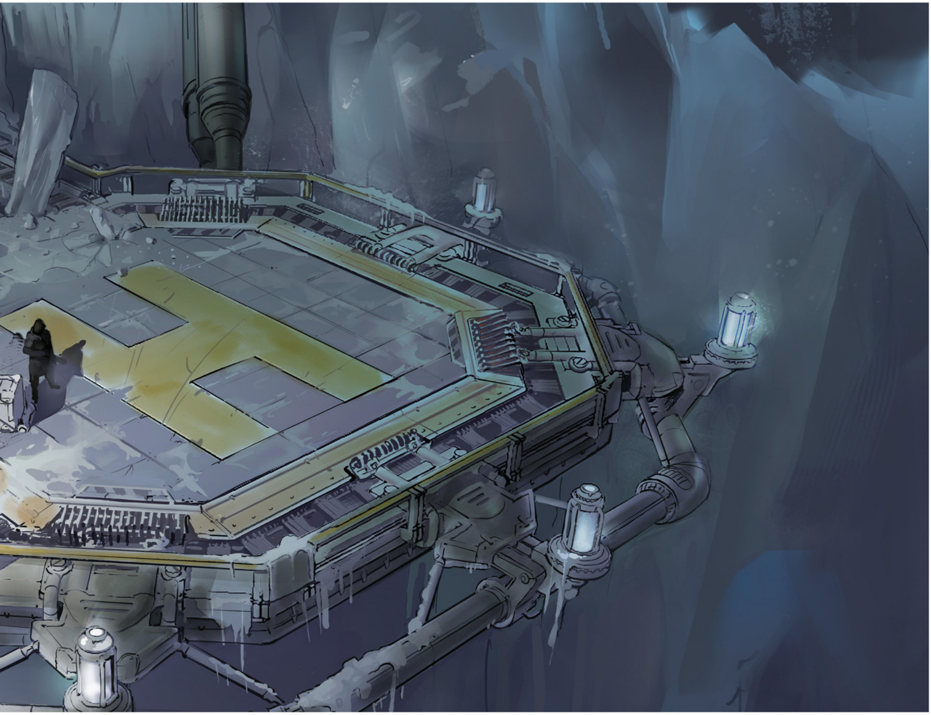
This set piece tile established the art direction for much of the mining set. Strong blue light filtering from above, counterpointed by the heat from the forge, creates a powerful yet eerie feeling, perfect for the intense gameplay of Escape.

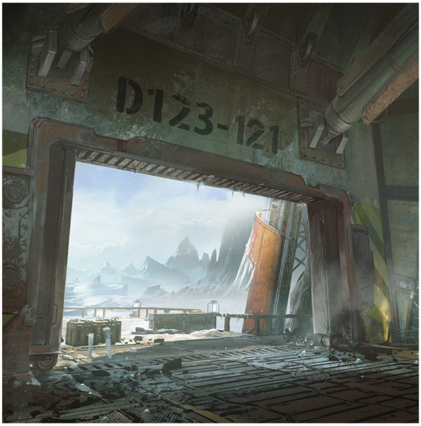


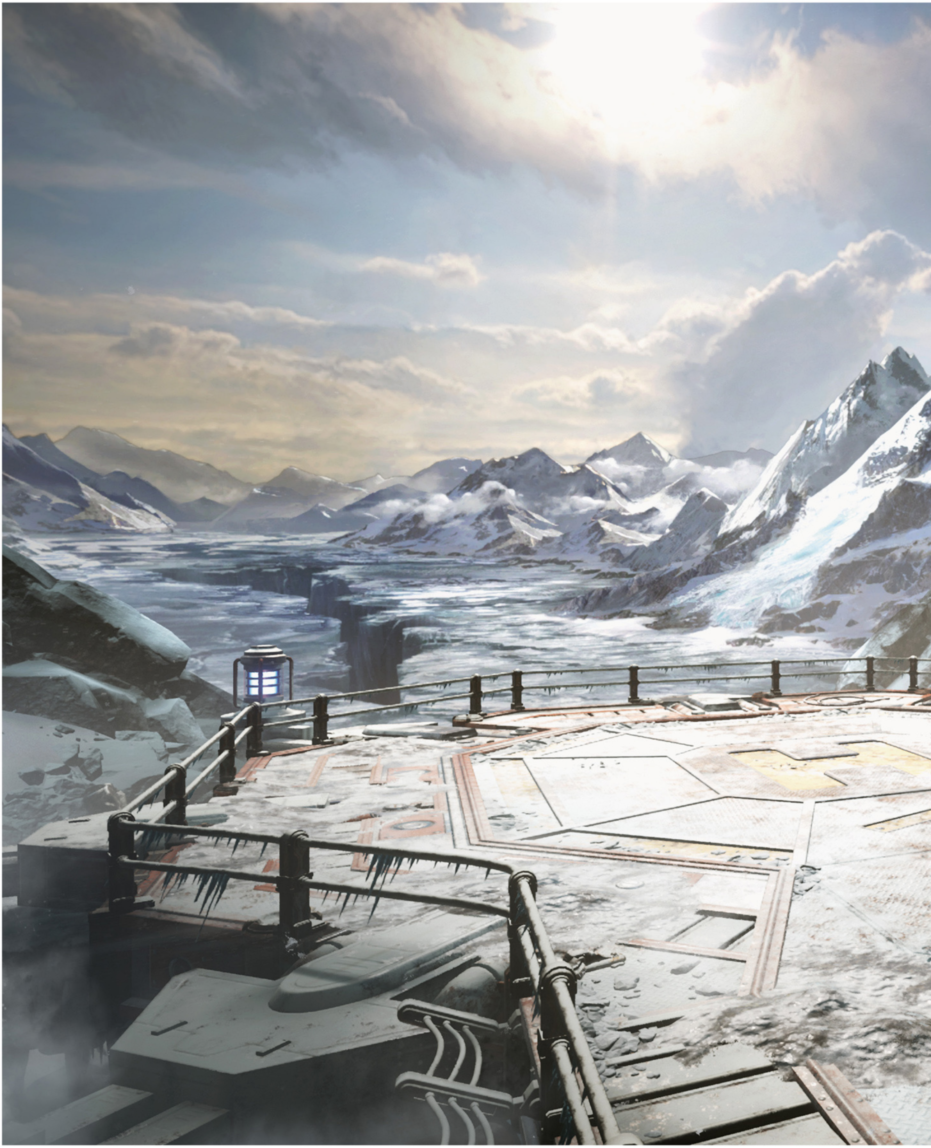
HELIPAD ESCAPE UNIQUE TILE

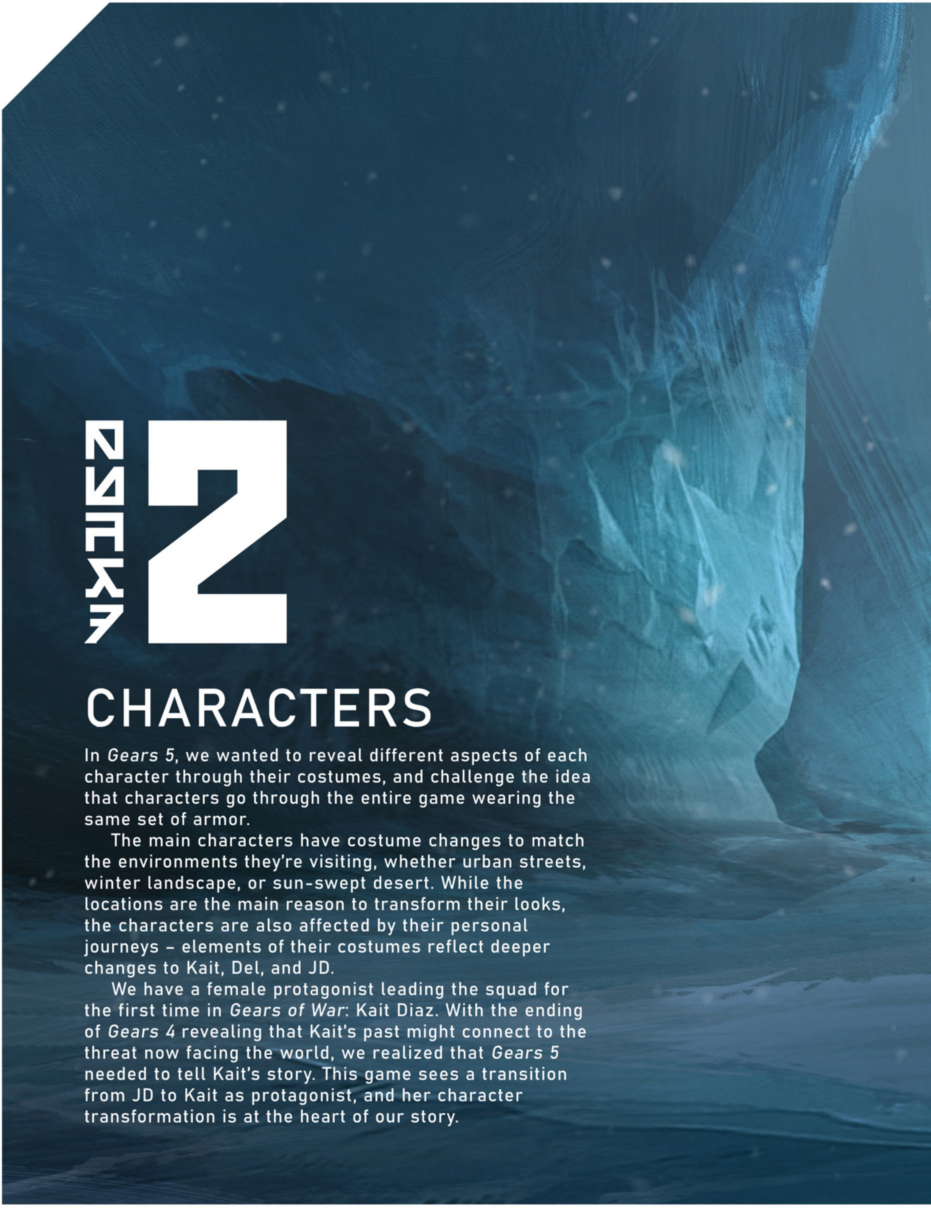
A successful Escape mission ends with a helicopter rescue. It is the only time in Escape where there is daylight; still, it has to feel dangerous. The platform is pounded by wind, the weight-bearing pistons groan, and spear-like icicles are ready to fall from overhead.






D123-121





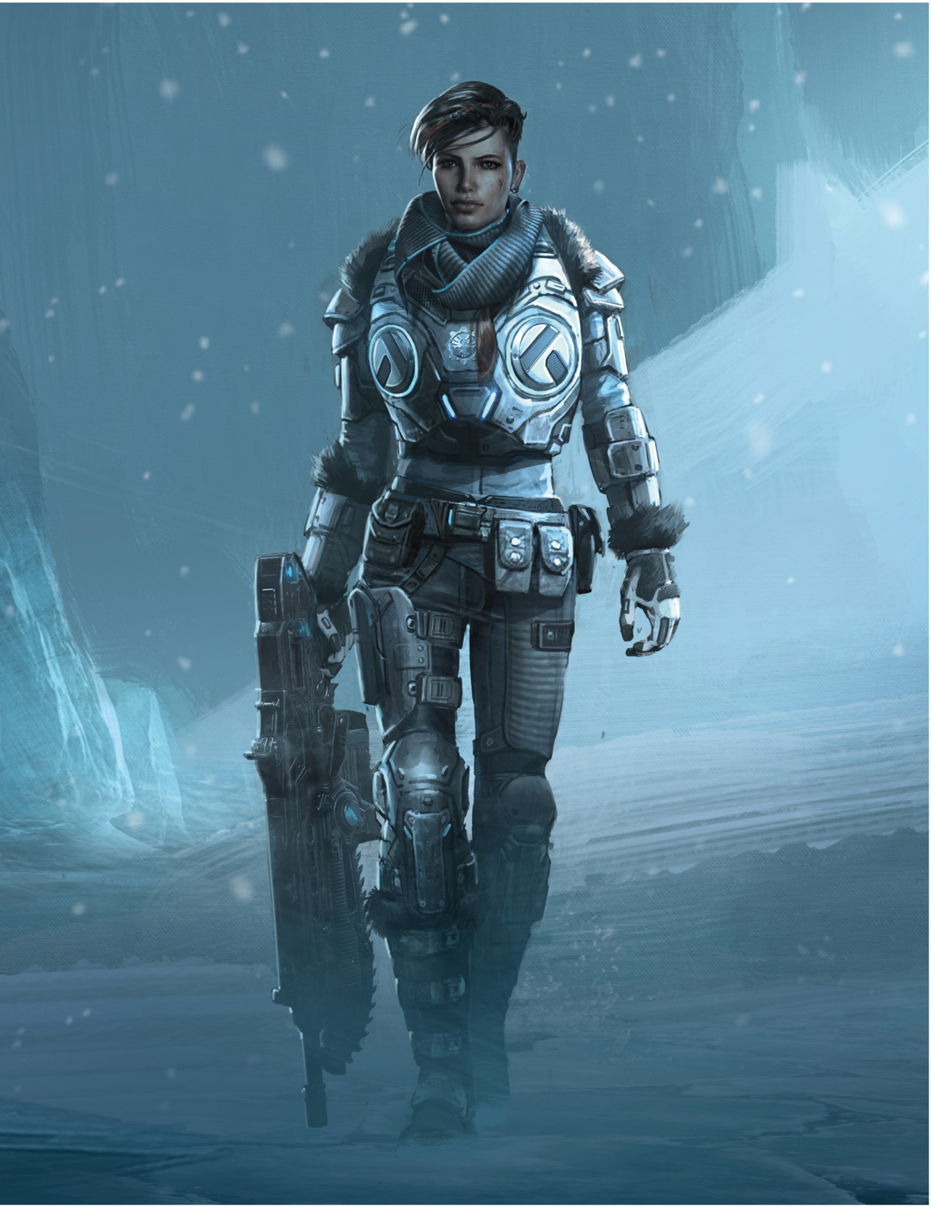
CHAPTER 2

CHARACTERS

In *Gears 5*, we wanted to reveal different aspects of each character through their costumes, and challenge the idea that characters go through the entire game wearing the same set of armor.

The main characters have costume changes to match the environments they're visiting, whether urban streets, winter landscape, or sun-swept desert. While the locations are the main reason to transform their looks, the characters are also affected by their personal journeys – elements of their costumes reflect deeper changes to Kait, Del, and JD.

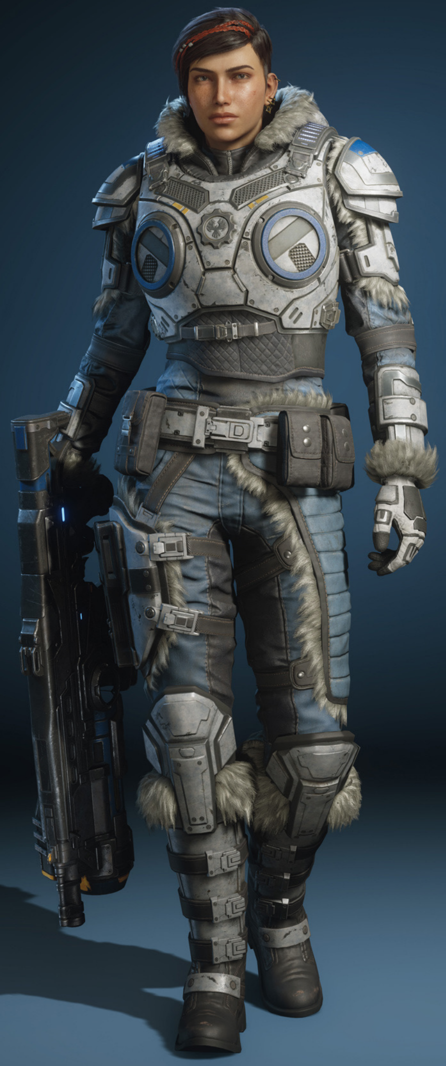
We have a female protagonist leading the squad for the first time in *Gears of War*: Kait Diaz. With the ending of *Gears 4* revealing that Kait's past might connect to the threat now facing the world, we realized that *Gears 5* needed to tell Kait's story. This game sees a transition from JD to Kait as protagonist, and her character transformation is at the heart of our story.

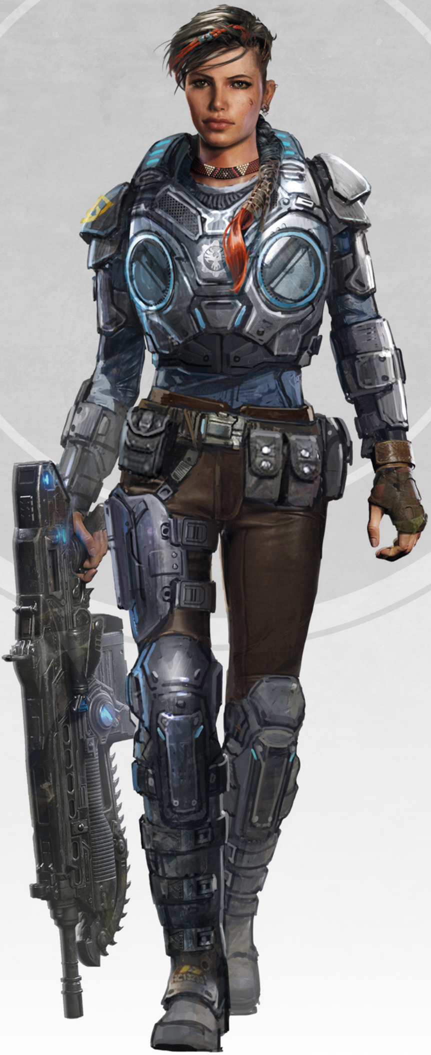


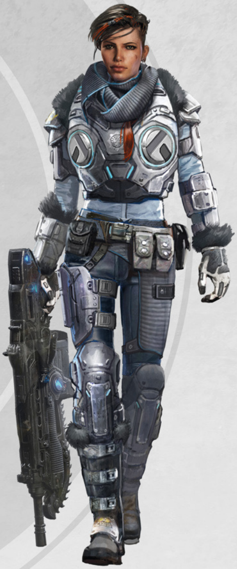
KAIT

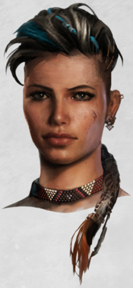
Kait Diaz's winter armor is designed to keep her warm as well as protected. The metal components that we're used to seeing in *Gears* armor are there, but sleeker, and everything is more rounded. We've put a secondary layer of padding on Kait's legs and trimmed everything with fur for warmth. We've also colored everything white as camouflage for travelling in areas with snow and glaciers.

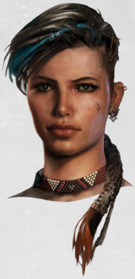
The team reacted very positively to this image right off the bat, and it made us understand that we had gone down the right path with this design for Kait. It showed that we're taking the series to a place that it hasn't been to before.

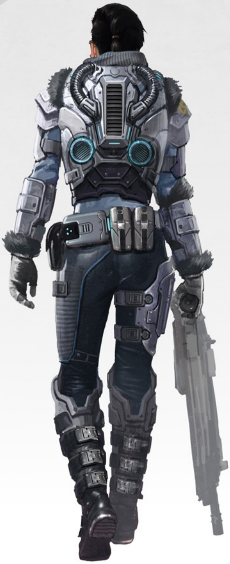


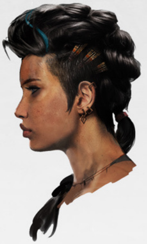


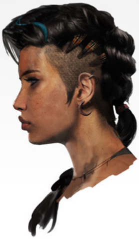




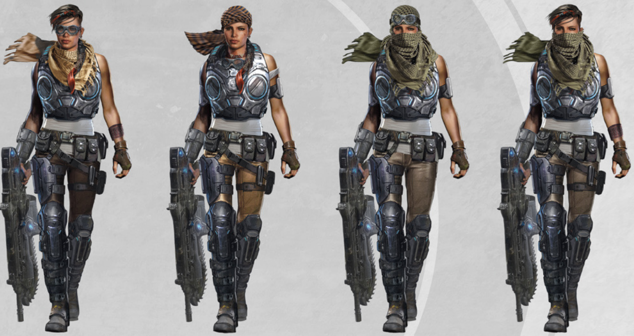




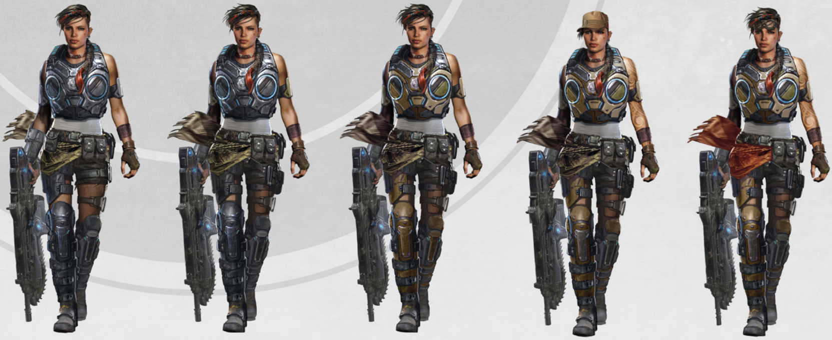


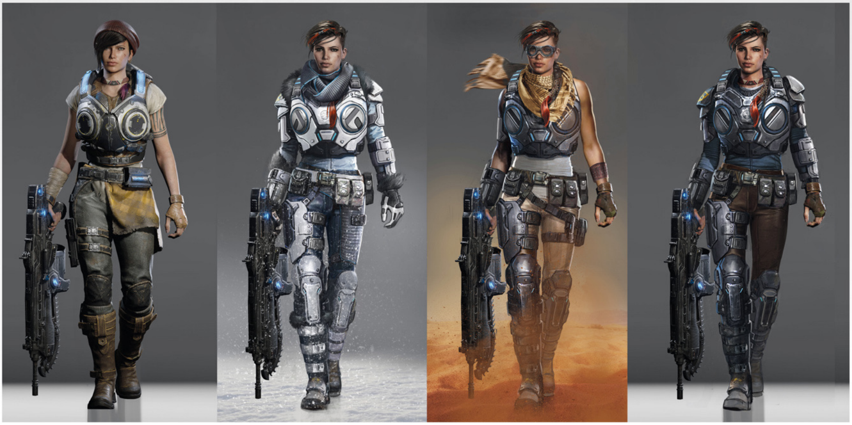


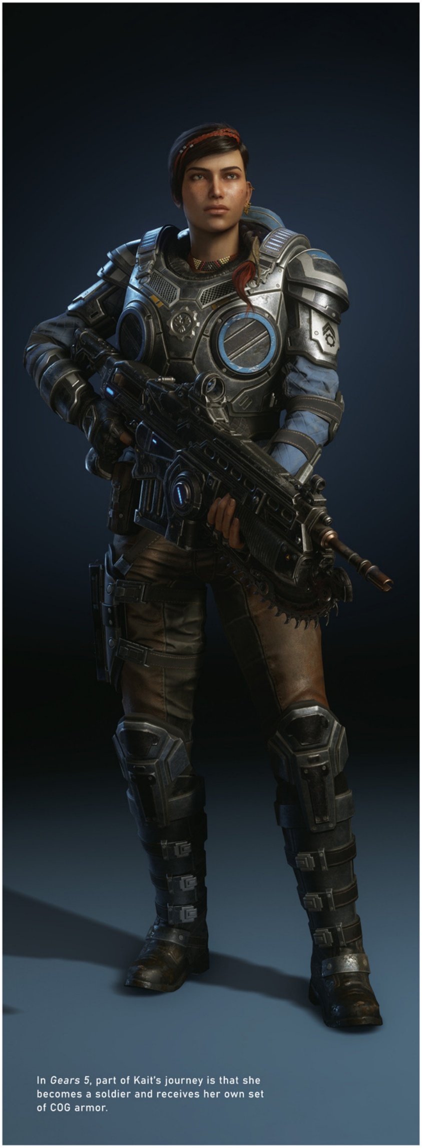
Kait's transition into her winter armor also involved her transformation into a COG soldier, but it was important to maintain a few elements of her Outsider heritage—especially her braid.



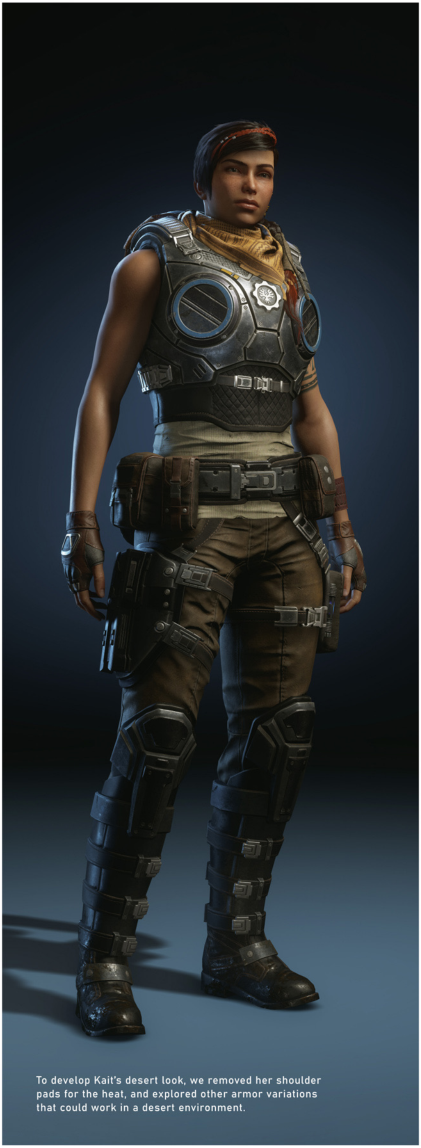
We explored different looks for Kait that evolved from her *Gears 4* attire into three COG-issue armors: winter, desert, and standard.



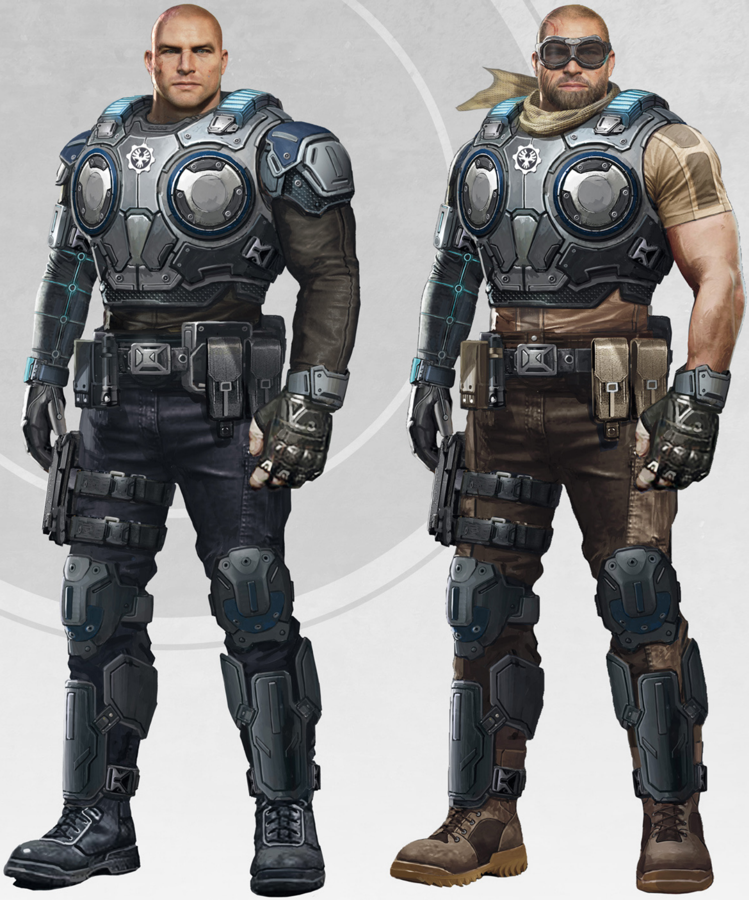


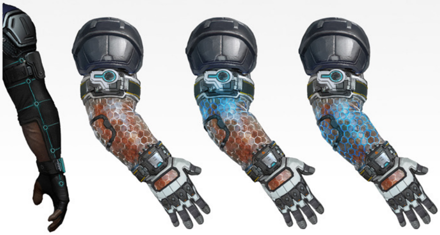


In *Gears 5*, part of Kait's journey is that she becomes a soldier and receives her own set of COG armor.



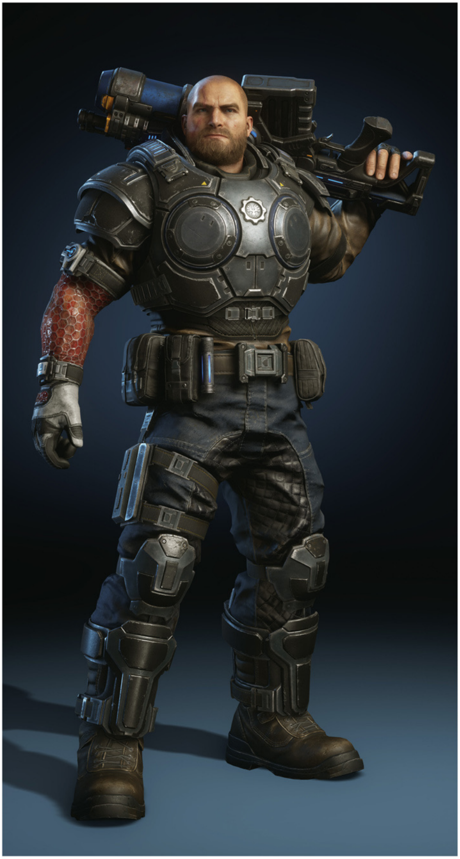
To develop Kait's desert look, we removed her shoulder pads for the heat, and explored other armor variations that could work in a desert environment.

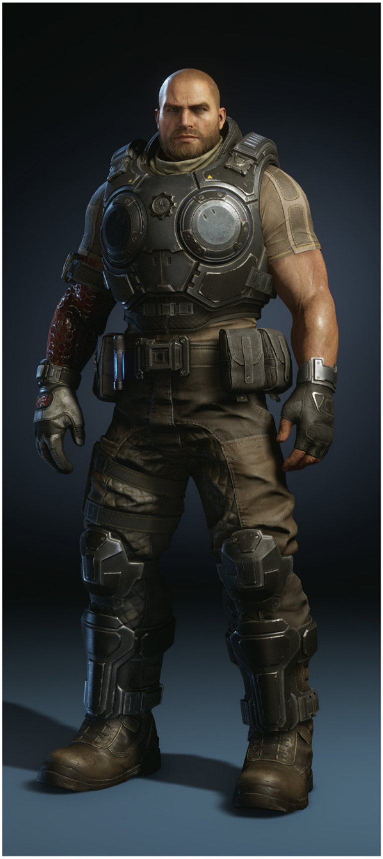


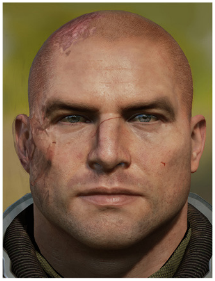


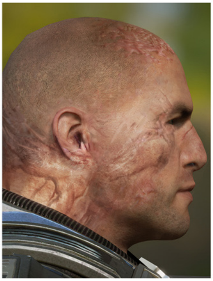
JD

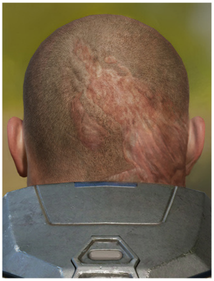
JD Fenix has two sets of armor: a standard set and a desert set. Events in *Gears 5* leave JD scarred and burned—he wears a medical device for pain management of his still-healing arm that glows blue when activated.



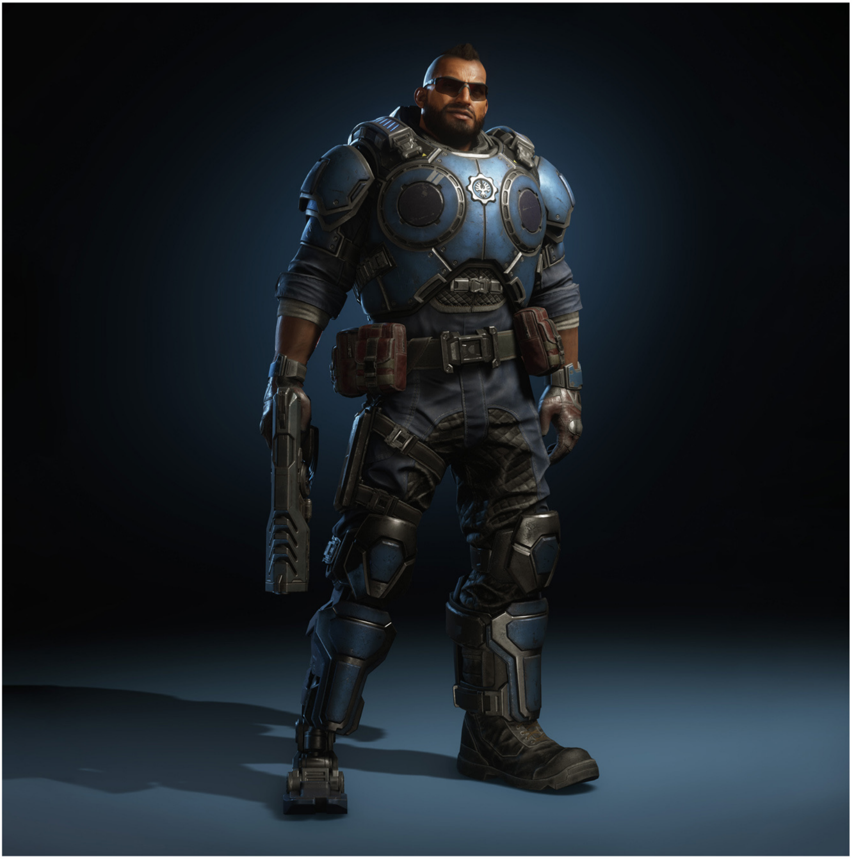


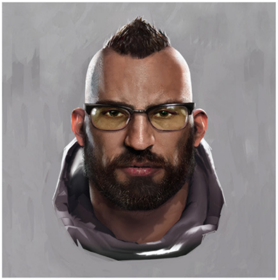


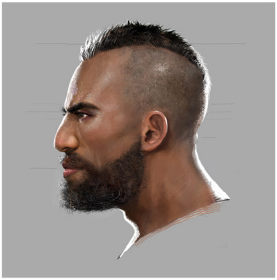


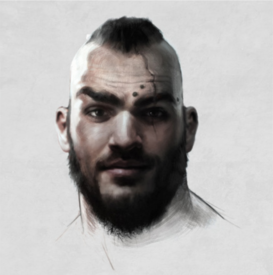


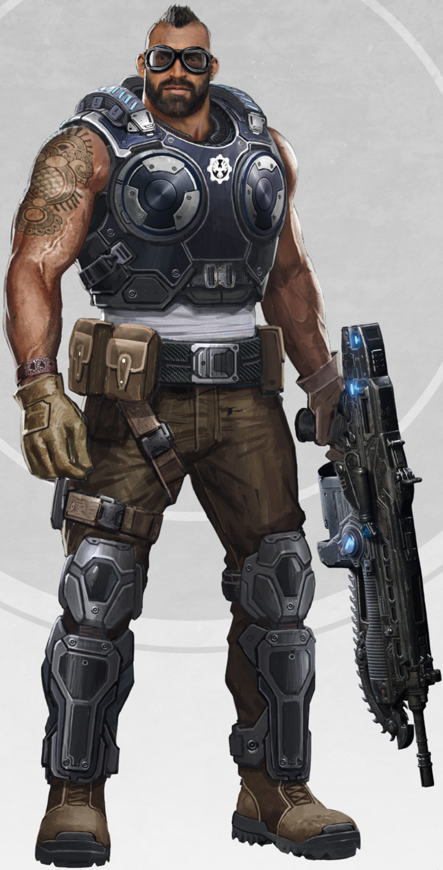
JD has a nasty scar on his face, and we've given him a beard and shaved his head. He's seen some serious combat since *Gears 4*, and those experiences are reflected in both his look and personality.

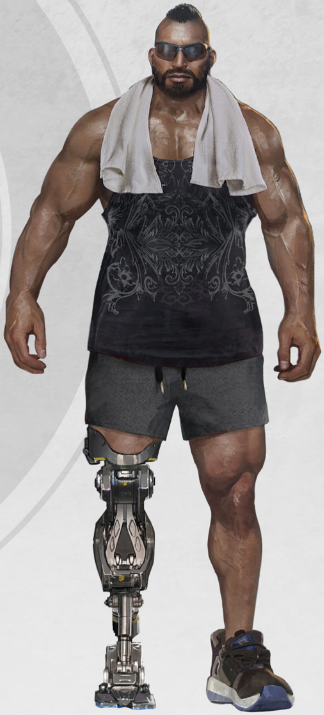








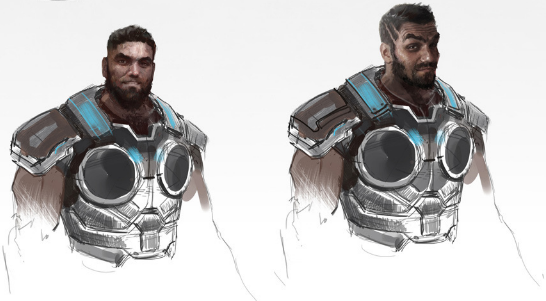


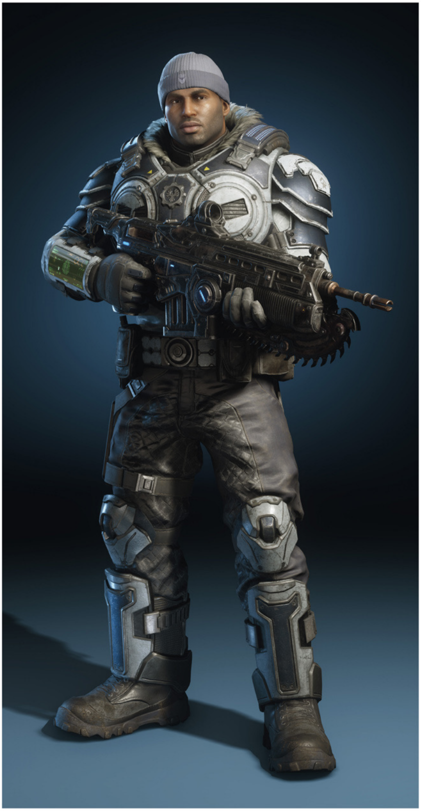


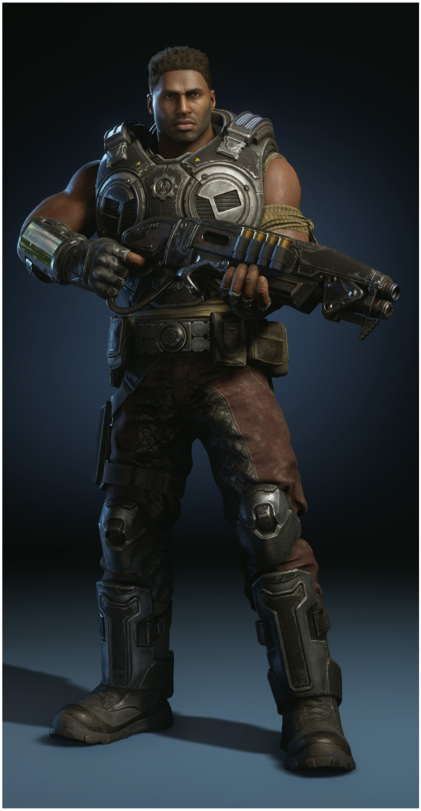
FAHZ

In *Gears 5*, we introduce Fahz Chutani, an experienced COG soldier who went to military school with JD and Del—and who has a long-standing rivalry and ongoing conflict with them both. Fahz is a new addition to the squad, but we wanted to show that he has attitude and a history with JD and Del. He's an abrasive, in-your-face sort of guy, and his glasses and mohawk give him his distinctive look.

He's lost a leg and has been fitted with a high-tech, COG-issue prosthesis. The new COG relies on technology, so it felt natural to consider what would happen to a soldier if they lost a limb in this world. It fits with the world building and gives him a bit of backstory.

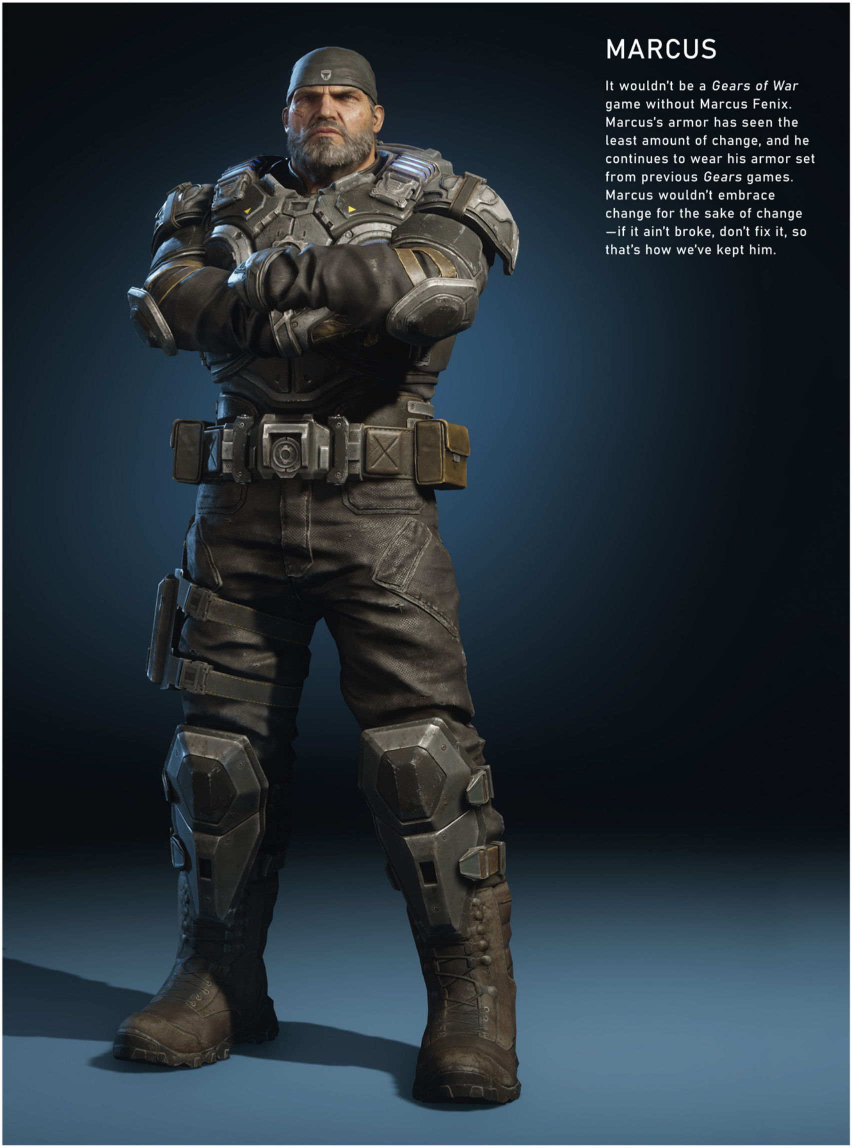






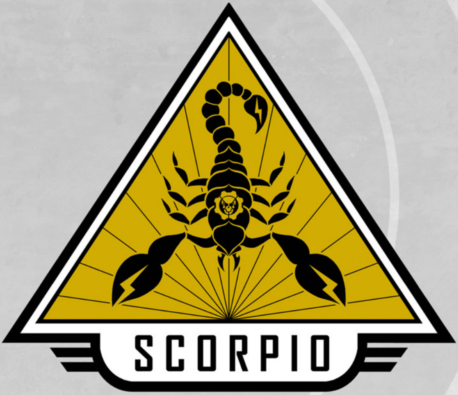
DEL

The paint colors on Del's winter armor set are aligned with Kait's, and he's got fur and a knitted cap for warmth. In *Gears 5*, Del has taken on the role of engineer for the squad. He's got tools on his belt and wears an arm-mounted control device to communicate with the robot, Jack.



MARCUS

It wouldn't be a *Gears of War* game without Marcus Fenix. Marcus's armor has seen the least amount of change, and he continues to wear his armor set from previous *Gears* games. Marcus wouldn't embrace change for the sake of change —if it ain't broke, don't fix it, so that's how we've kept him.

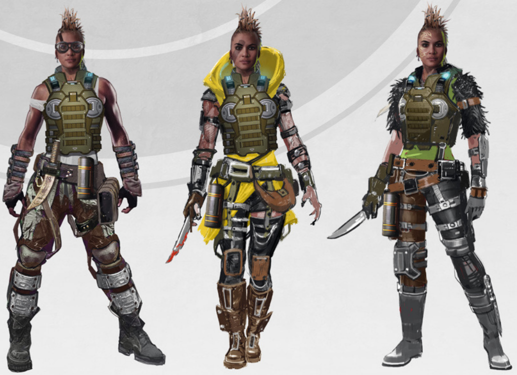


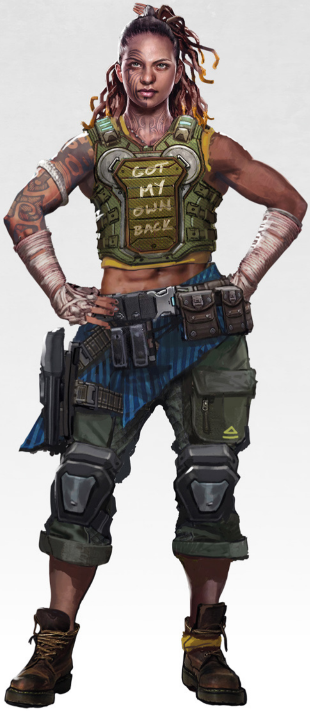
THE HIVEBUSTERS

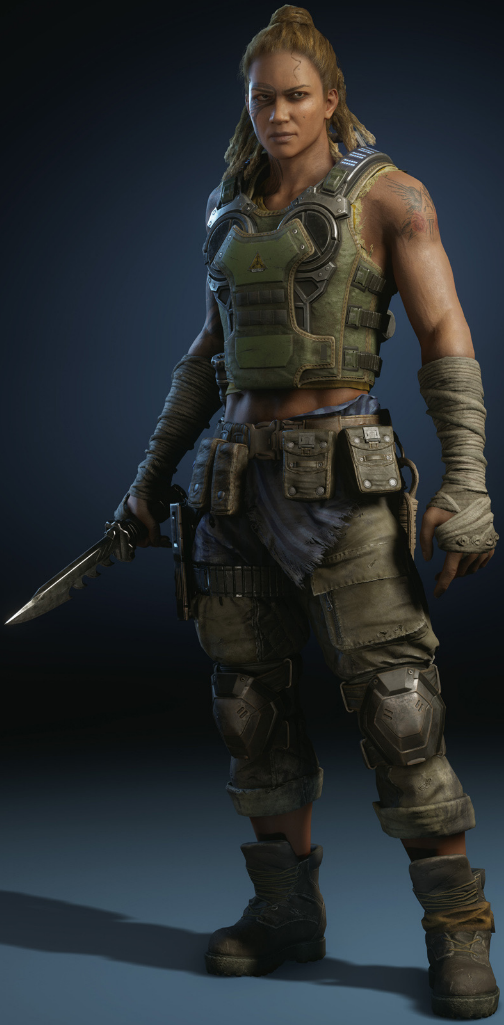
The Hivebusters are three characters introduced in *Gears 5's* new Escape mode. Lahni, Mac, and Keegan form a tactical unit that volunteers to get captured by the Swarm—podded by monstrous Snatchers—and transported to the heart of a Swarm hive to destroy it from within.

We've tried to visually distinguish these three team members with different backgrounds, motivations, ages, and attitudes—people from different walks of life who volunteer for suicide missions together.

Their squad, known as Scorpio, has three lightning bolts on its scorpion logo—one on the tail, two on the claws—to signify the squad's makeup. The scorpion itself is a venomous creature, symbolizing that the Hivebusters use toxic Venom Bombs to destroy the hives.





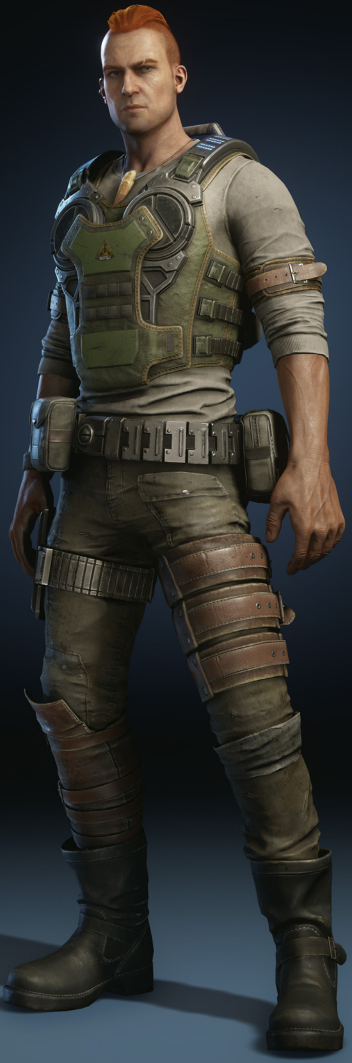


LAHNI

Lahni Kaliso is distantly related to Tai Kaliso, a character from *Gears of War 2*. She's from the same island region of Sera, and, like Tai, bears traditional tattoos on her arm and face.

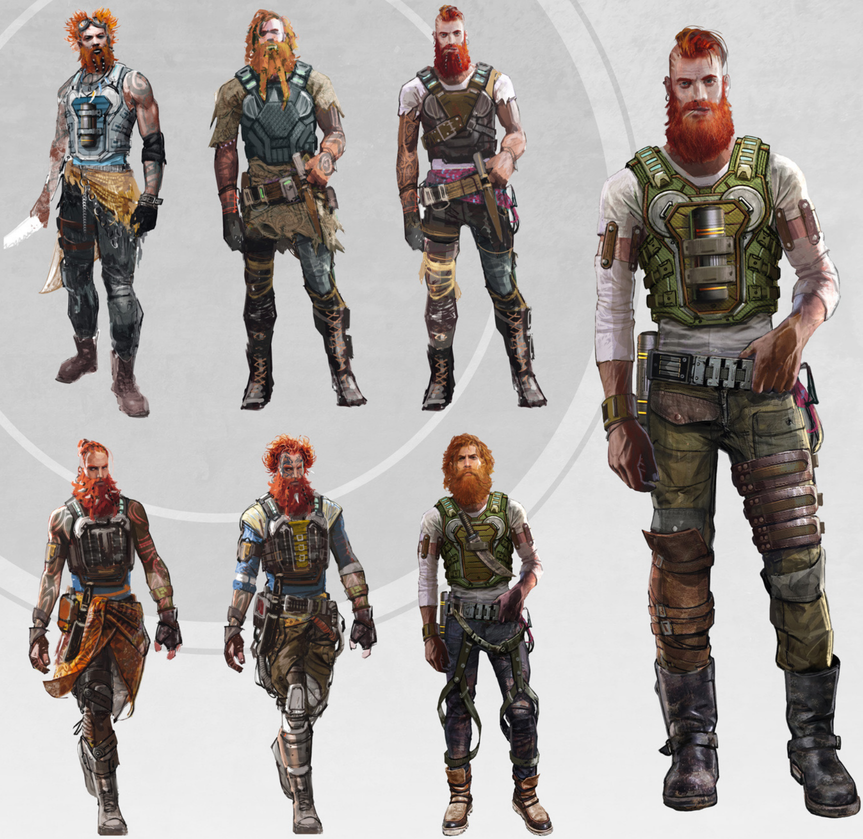
Lahni is the adrenaline junkie of the squad, always looking for the next battle. She has a military background but was thrown out of the COG army for disobeying orders. By serving on Scorpio, she hopes to one day redeem herself and rejoin her unit.

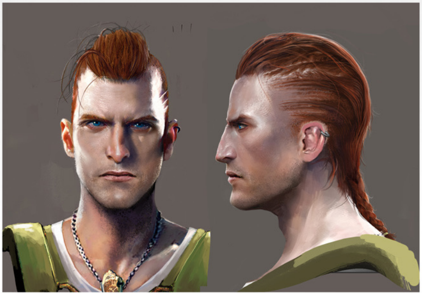
Her armor is not typical *Gears* armor; we didn't want to cover the Scorpio team in heavy metal because they are a tactical Commando squad. We were inspired by ex-military mercenary groups who wear flak jackets over normal clothes, but we've retained *Gears* armor elements such as chest circles and lights on their shoulders. We still want the Hivebusters to feel as if they are part of the COG, but they do things their own way.

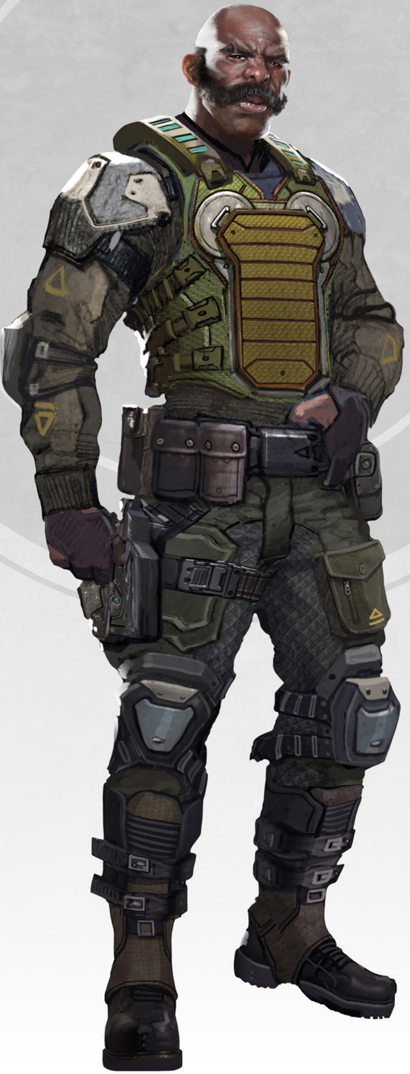


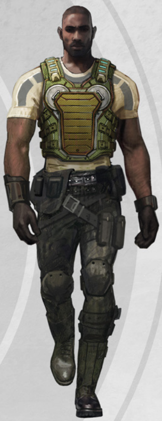
MAC

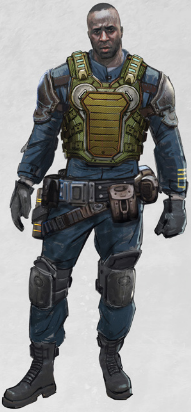
Leslie “Mac” MacAllister is the only Hivebuster who does not have a military background. An Outsider whose family was killed when the Swarm attacked their village, Mac is motivated purely by revenge—being part of Scorpio means he can kill as many Swarm as he can. With scorching-red hair and bearing a tattoo of his late son’s favorite character, Major Howl, Mac’s design reflects his Outsider background with armor strapped on over civilian clothes.

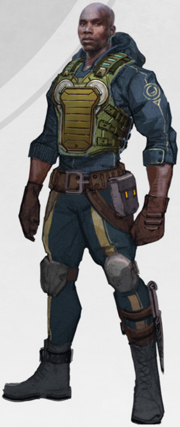


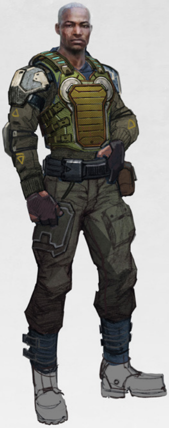


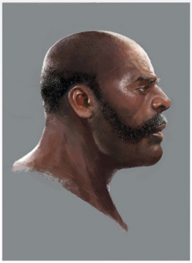


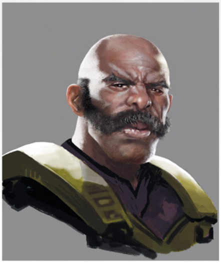


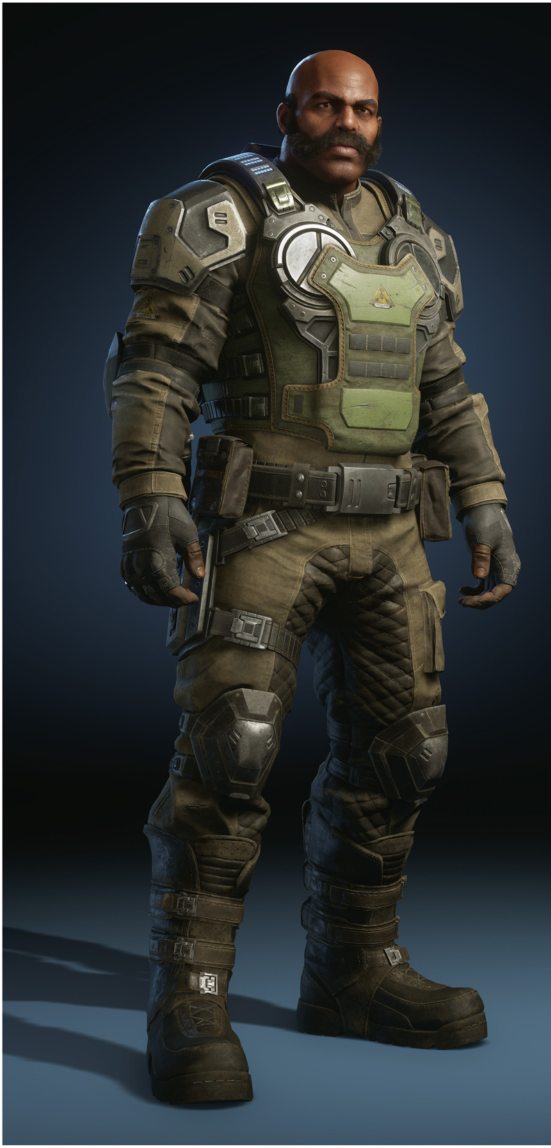








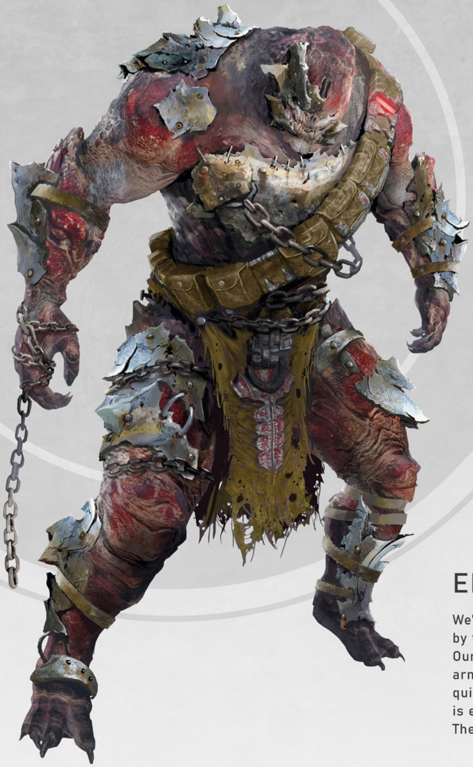


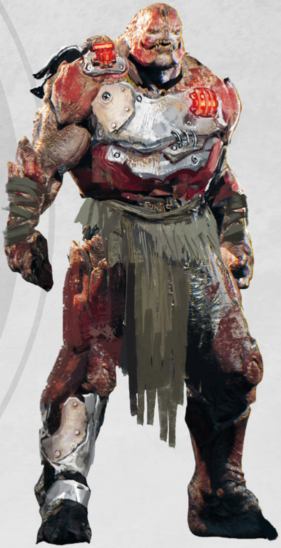


KEEGAN

Veteran soldier Jeremiah Keegan served in the Onyx Guard during the Locust War, but missed out on the fight, guarding the COG elite at their safe haven on Azura. Being a Hivebuster gives him the chance to finally face the enemy.

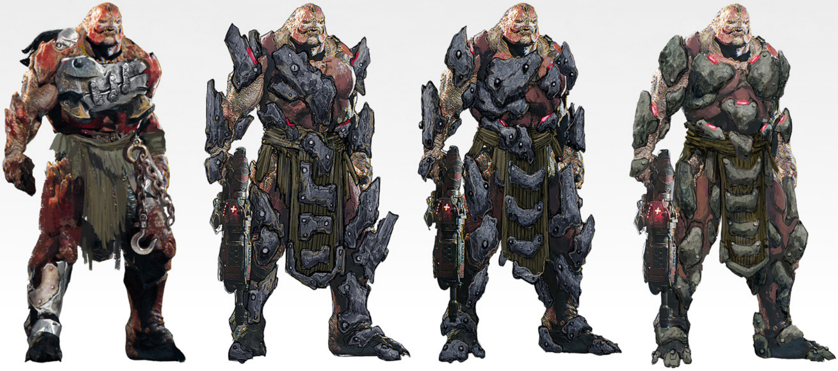
Keegan is older than Mac and Lahni; he moves a bit slower and he's a bit creakier. He wears most elements featured in traditional COG armor: shoulder plates, elbow pads, gloves, full sleeves, and the trousers worn by COG soldiers.



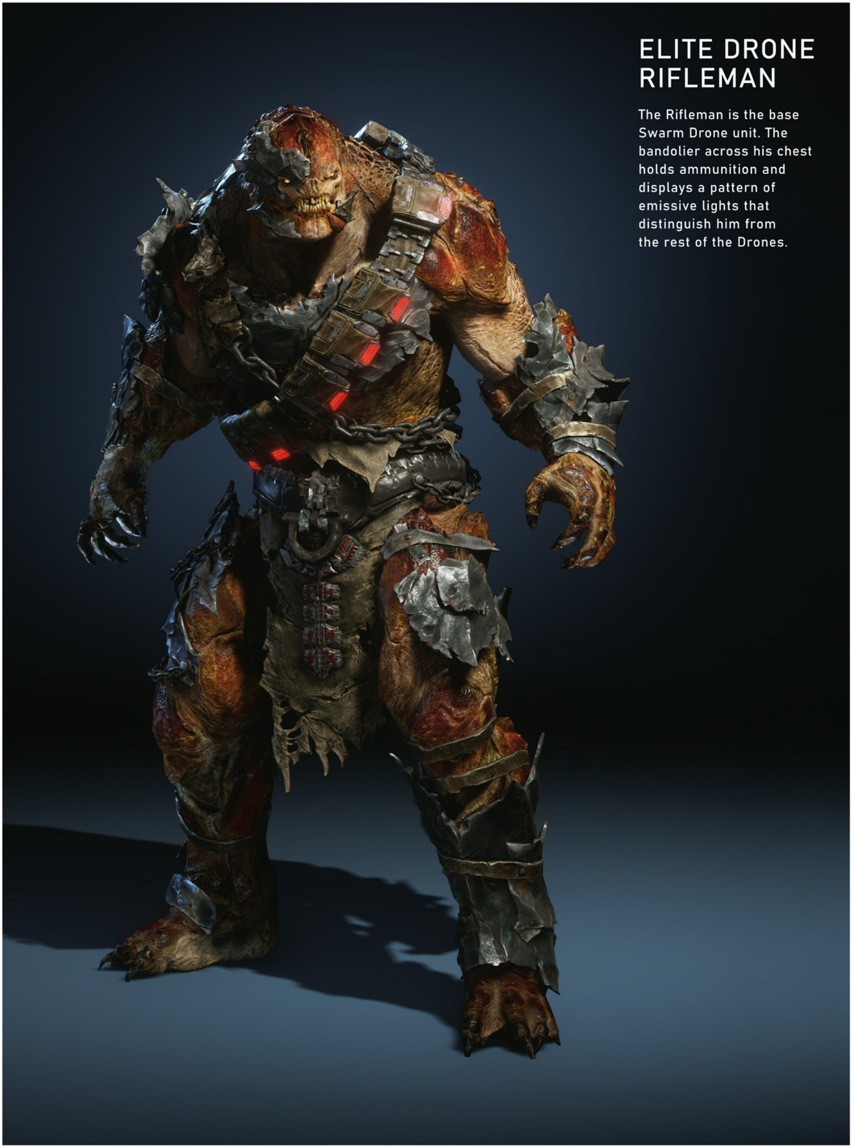


ELITE DRONES

We've worked to visually differentiate the Drones in *Gears 5* by their combat role: Sniper, Rifleman, Grenadier and Hunter. Our Drones are evolving and have started to develop their own armor by using metal panels and leather strips. They're still quite primitive, however, so everything has sharp edges and is either bolted right into their skin or held on by rebar. The Drones have a feral, raw look to them.



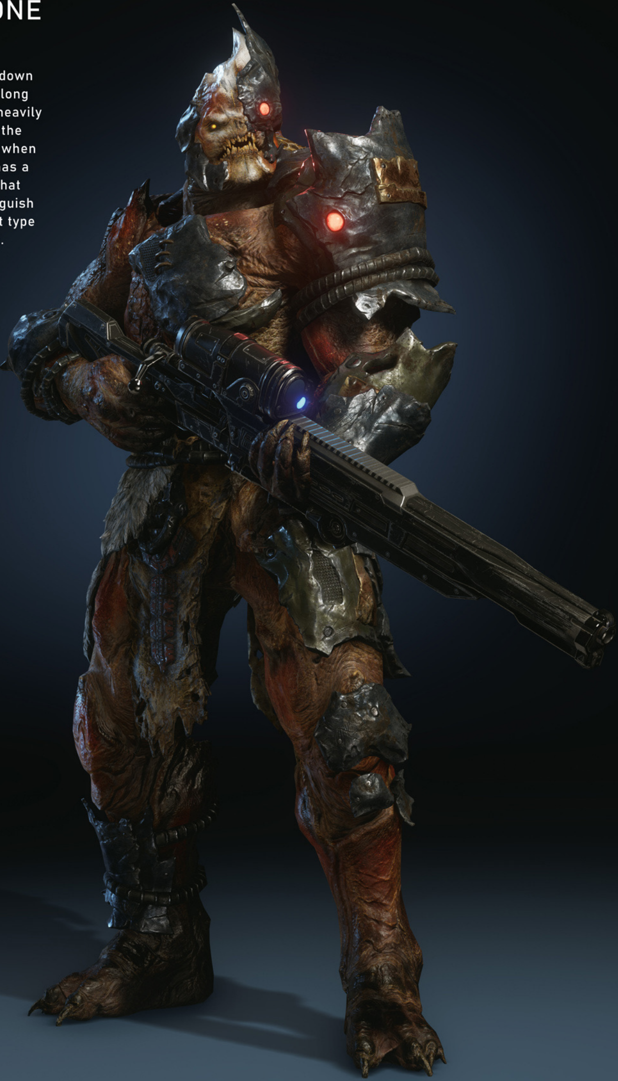
ELITE DRONE RIFLEMAN

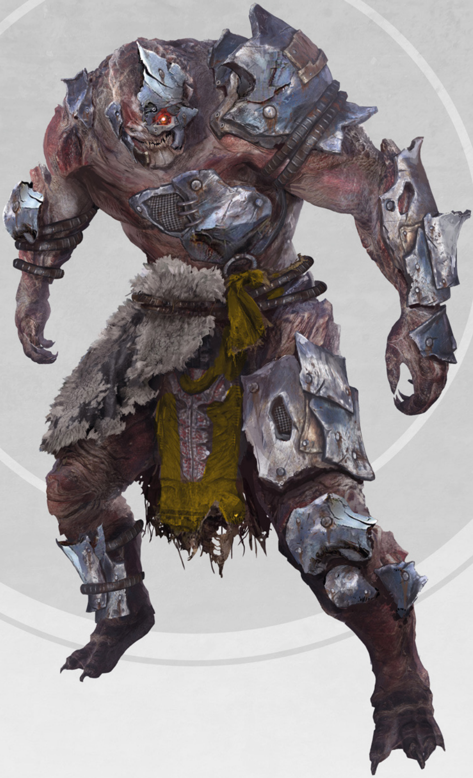
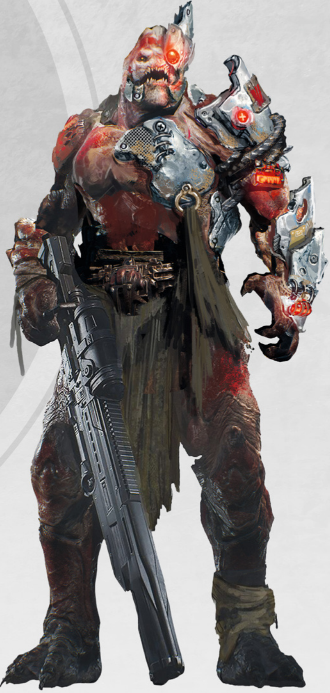
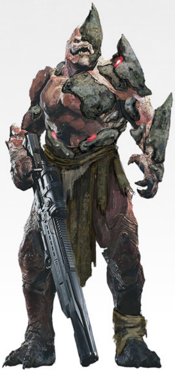
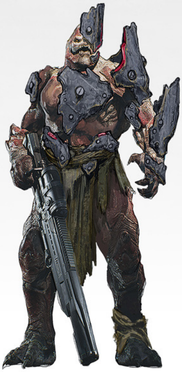
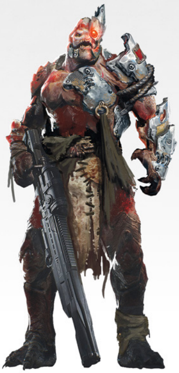
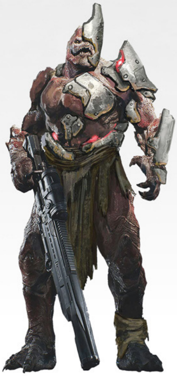


The Rifleman is the base Swarm Drone unit. The bandolier across his chest holds ammunition and displays a pattern of emissive lights that distinguish him from the rest of the Drones.

ELITE DRONE SNIPER

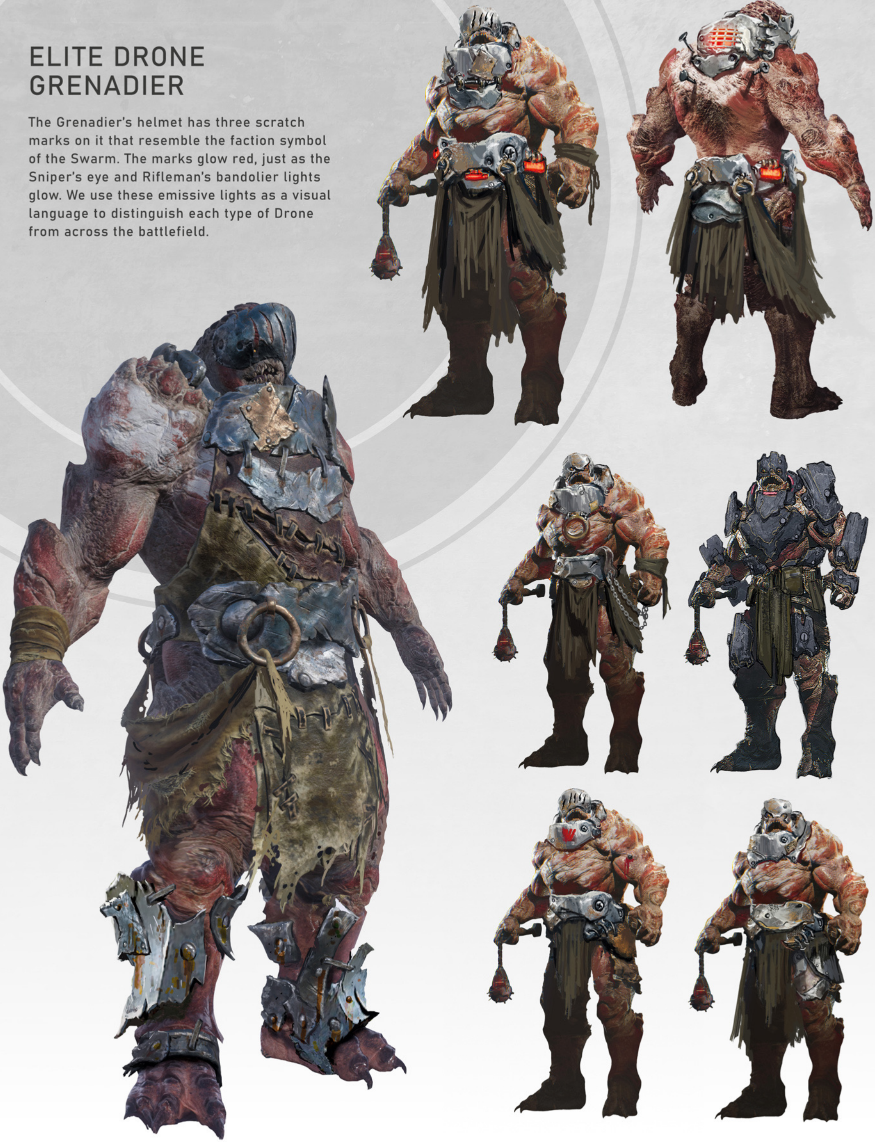
The Sniper hunkers down and engages from a long distance, and we've heavily armored the side of the body that's exposed when aiming. The Sniper has a glowing red eye so that the player can distinguish from a distance what type of unit they're facing.

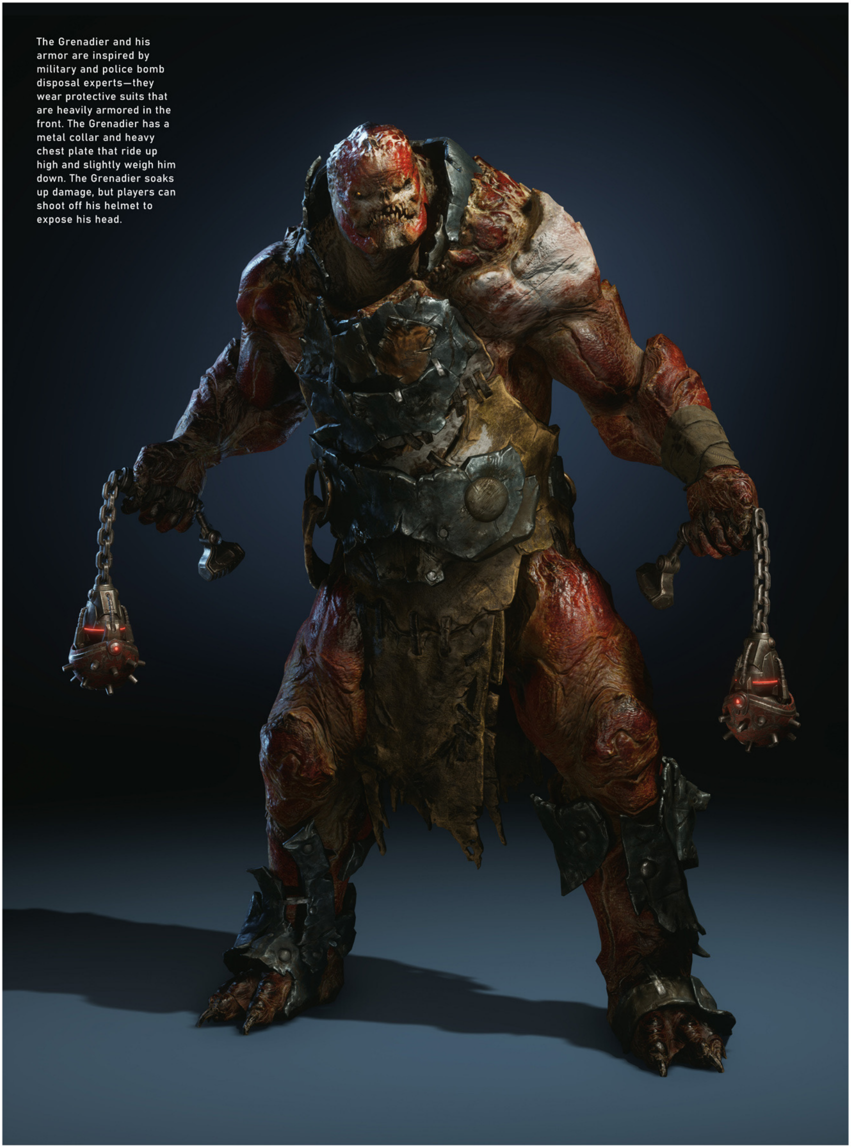


ELITE DRONE GRENADIER

The Grenadier's helmet has three scratch marks on it that resemble the faction symbol of the Swarm. The marks glow red, just as the Sniper's eye and Rifleman's bandolier lights glow. We use these emissive lights as a visual language to distinguish each type of Drone from across the battlefield.

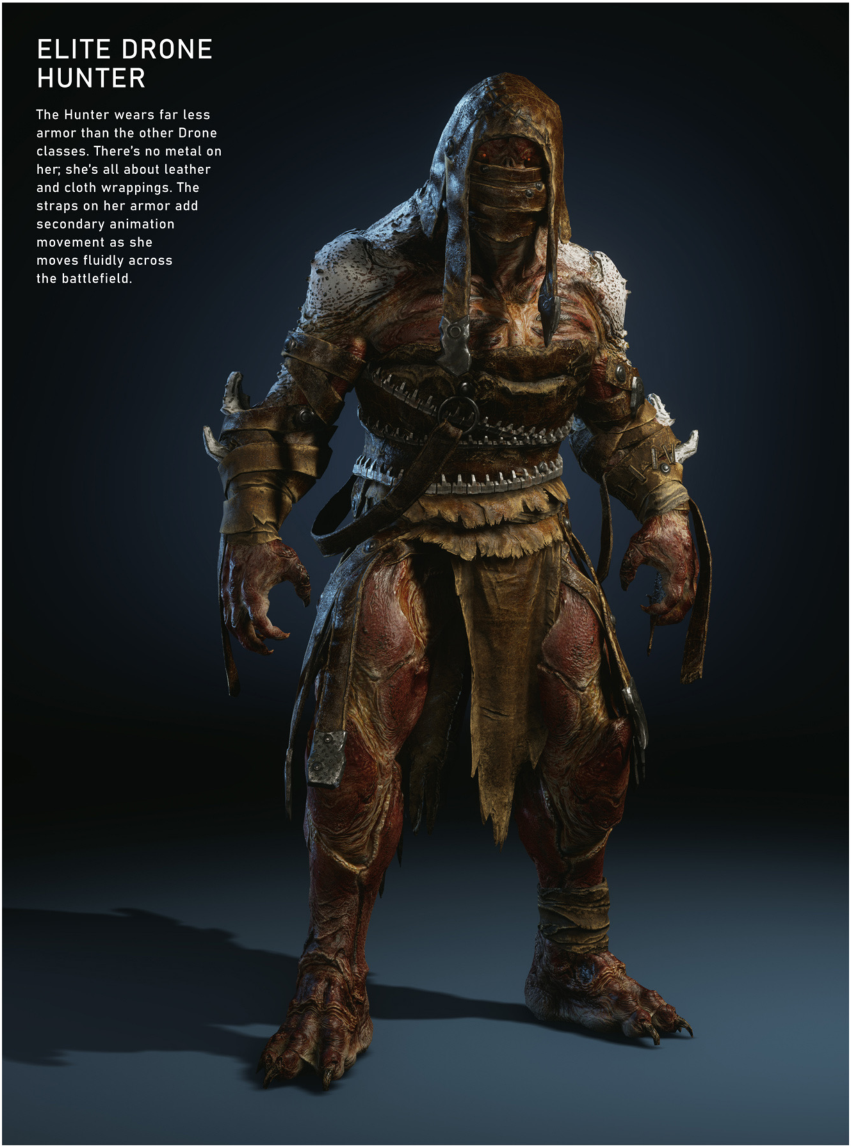


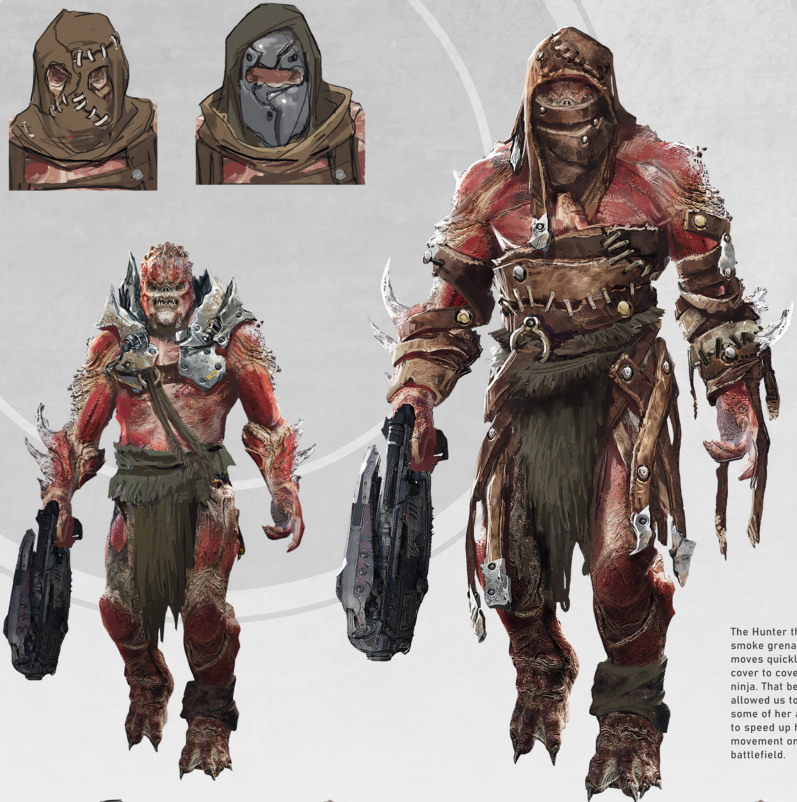


The Grenadier and his armor are inspired by military and police bomb disposal experts—they wear protective suits that are heavily armored in the front. The Grenadier has a metal collar and heavy chest plate that ride up high and slightly weigh him down. The Grenadier soaks up damage, but players can shoot off his helmet to expose his head.

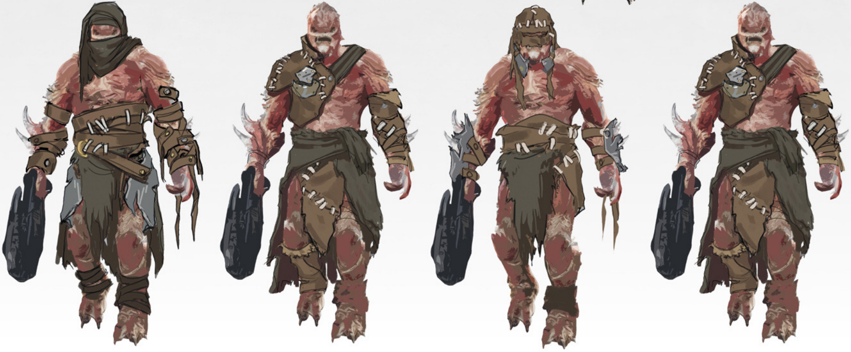
ELITE DRONE HUNTER

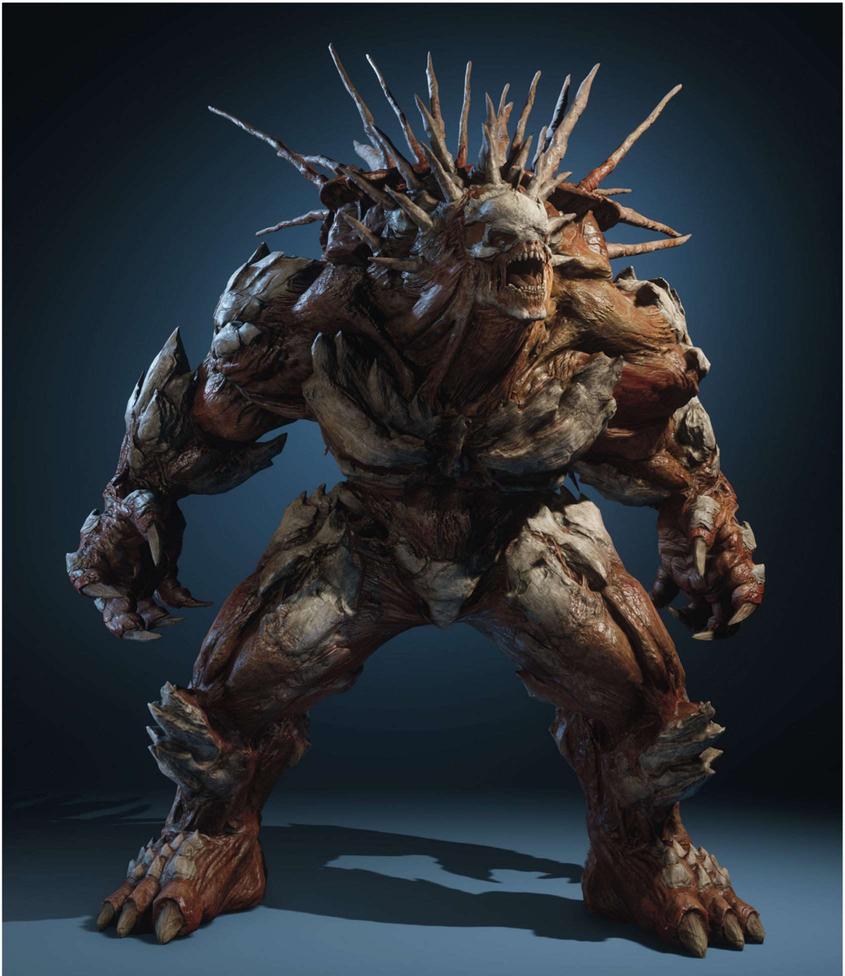
The Hunter wears far less armor than the other Drone classes. There's no metal on her; she's all about leather and cloth wrappings. The straps on her armor add secondary animation movement as she moves fluidly across the battlefield.





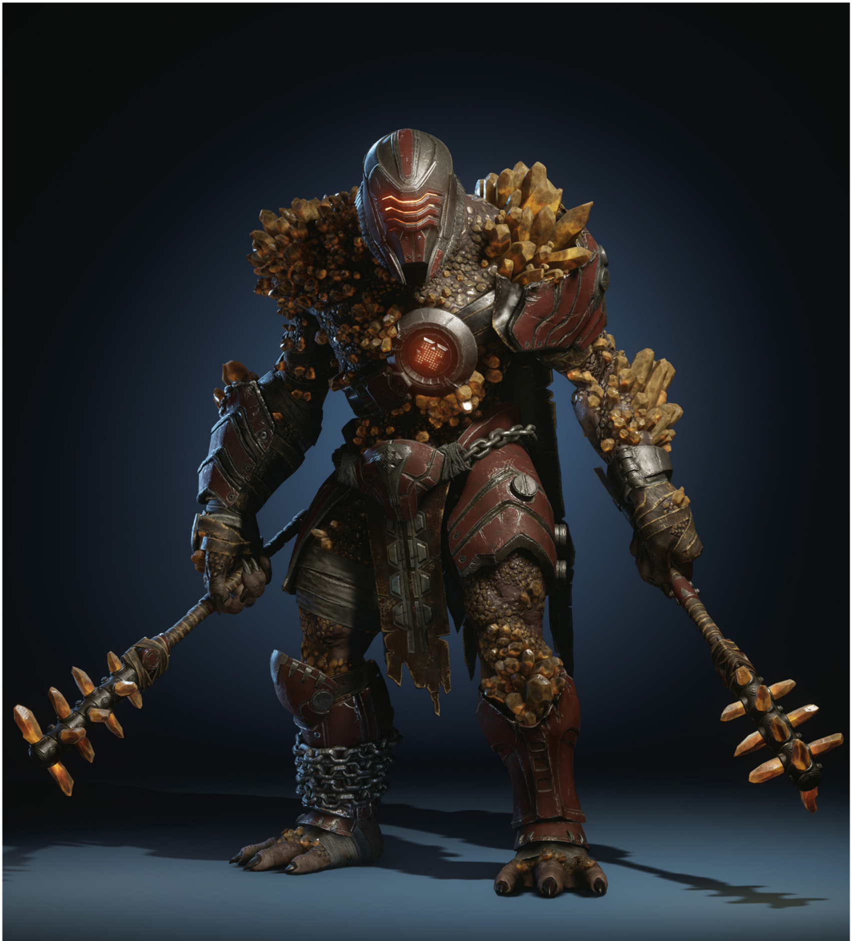
The Hunter throws smoke grenades and moves quickly from cover to cover like a ninja. That behavior allowed us to remove some of her armor to speed up her movement on the battlefield.





MATRIARCH

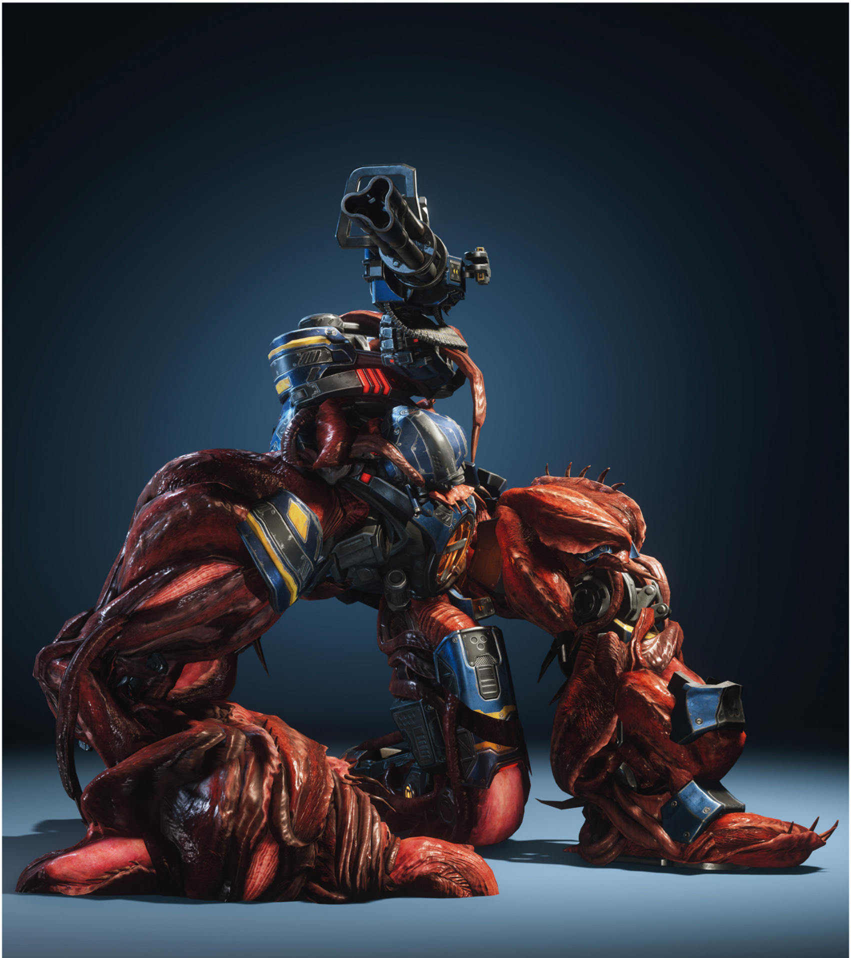
The Matriarch is a Locust creature that Kait and Del discover—and fight—at the secret research facility at Mount Kadar. She is an old, never-before-seen Locust, similar to the Berserker from the original *Gears of War*. Blind yet immensely powerful, the Matriarch has razor-sharp spikes on her back that she rips off to throw at enemies.



WARDEN

The Warden is based on the Scion Elite from *Gears 4*, but he's more of a badass. Designing the Warden is one of the first times that we've squashed and stretched proportions in *Gears'* character designs. For example, his arms and his waist are thinner than is typical—we stylized the normal Swarm body shape.

The Warden is covered in crystals that make him invulnerable, so the player must shoot his helmet off to uncover his weak spot. He uses a new weapon called the Breaker, which is also composed of indestructible crystals.



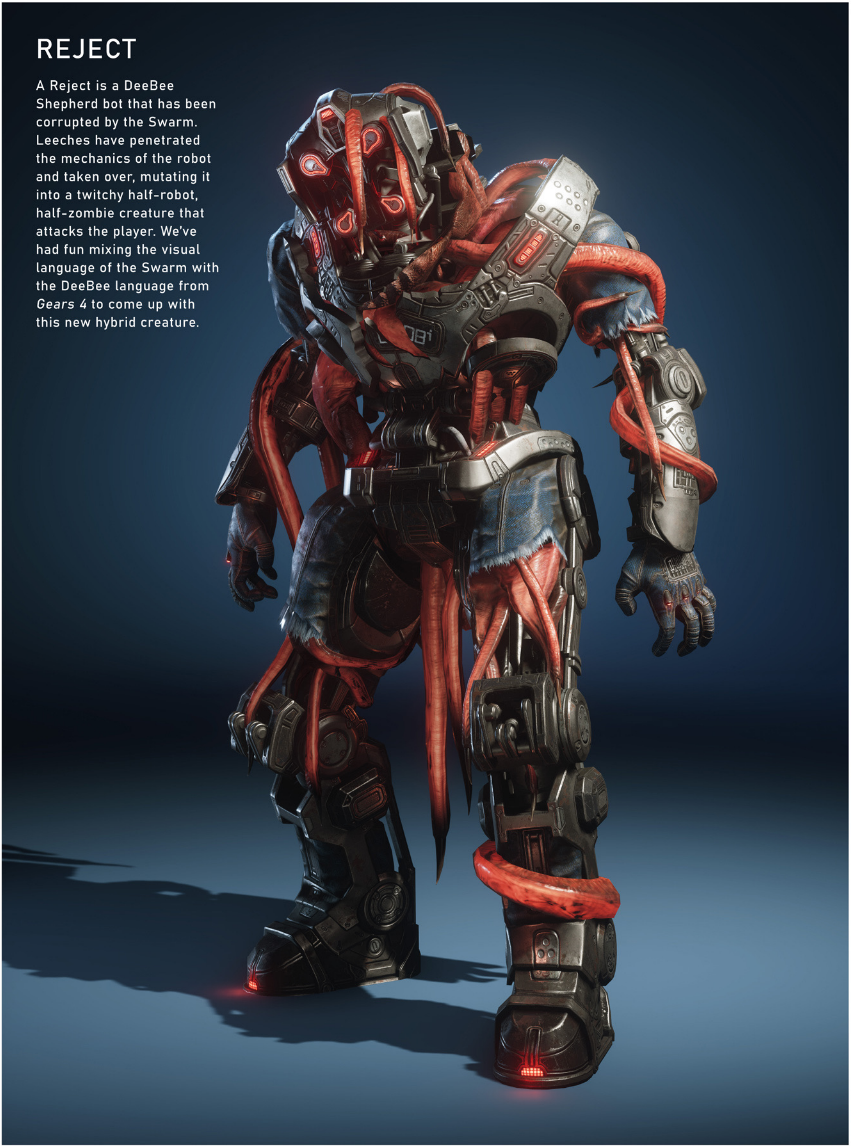
STUMP

At a key moment in the story of *Gears 5*, Swarm Leeches latch onto the COG's DeeBee soldiers and corrupt the robots—creating new enemies as Swarmed versions of the DeeBees.

The Stump was originally a DeeBee DR-1 unit that's been infiltrated by Leeches and turned against the COG. Essentially a mobile turret platform, the Stump mounts its heavy weapon on its top and uses its arms and legs like a tripod. It can also spawn Leeches when it moves.

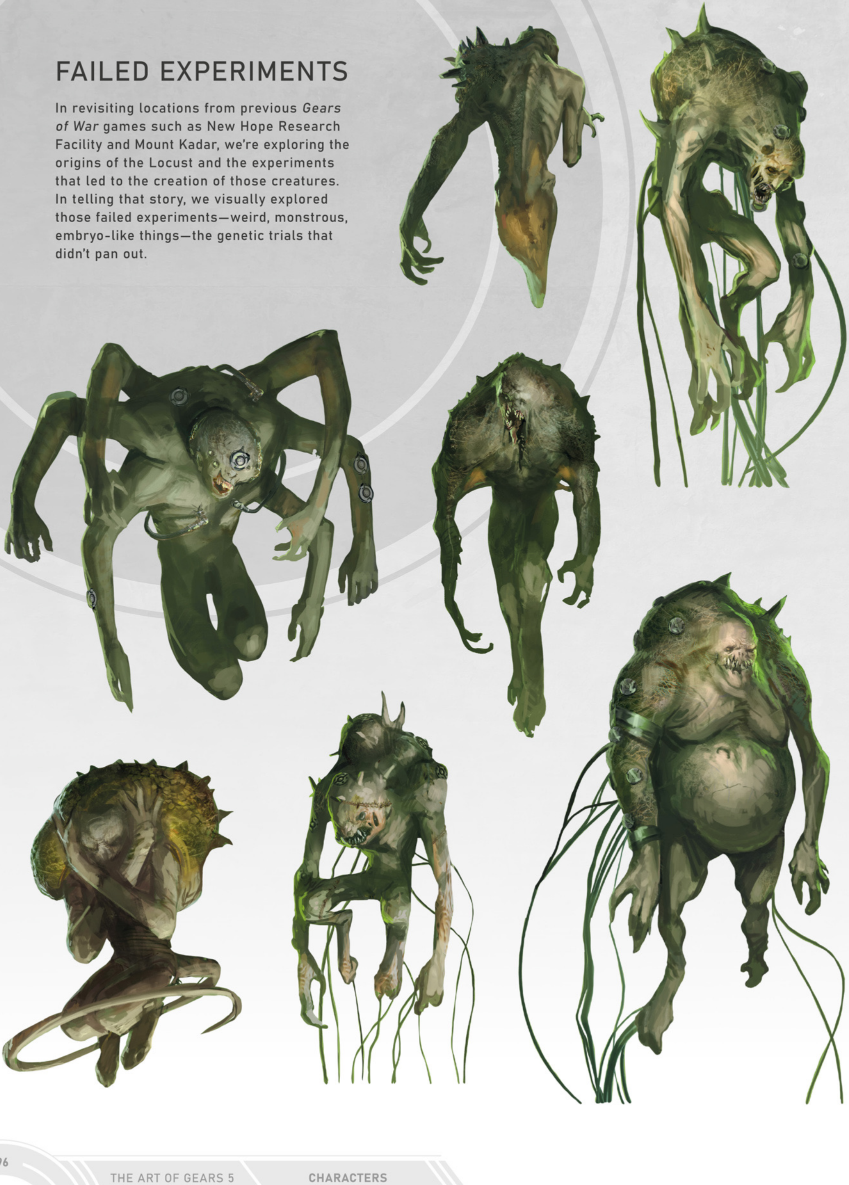
REJECT

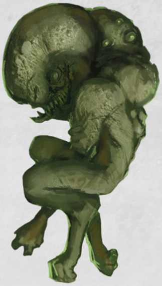
A Reject is a DeeBee Shepherd bot that has been corrupted by the Swarm. Leeches have penetrated the mechanics of the robot and taken over, mutating it into a twitchy half-robot, half-zombie creature that attacks the player. We've had fun mixing the visual language of the Swarm with the DeeBee language from *Gears 4* to come up with this new hybrid creature.

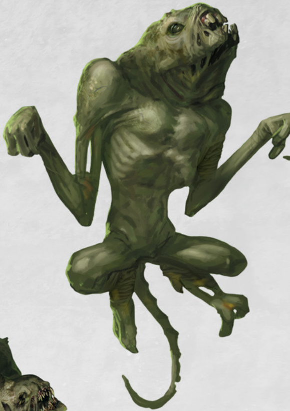


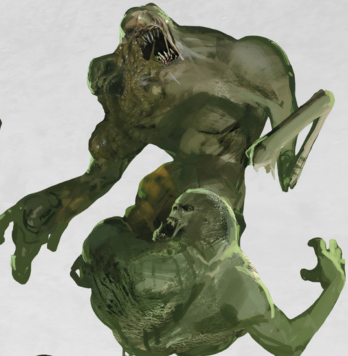
FAILED EXPERIMENTS

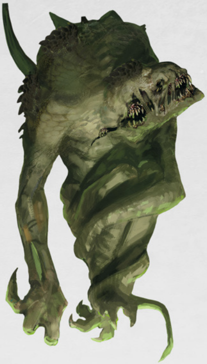
In revisiting locations from previous *Gears of War* games such as New Hope Research Facility and Mount Kadar, we're exploring the origins of the Locust and the experiments that led to the creation of those creatures. In telling that story, we visually explored those failed experiments—weird, monstrous, embryo-like things—the genetic trials that didn't pan out.

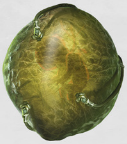


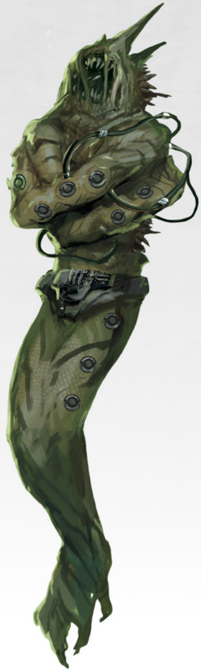


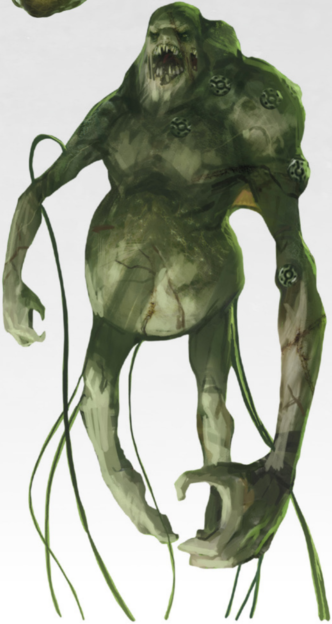


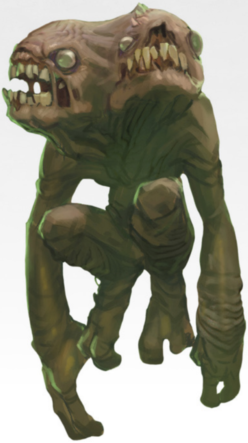








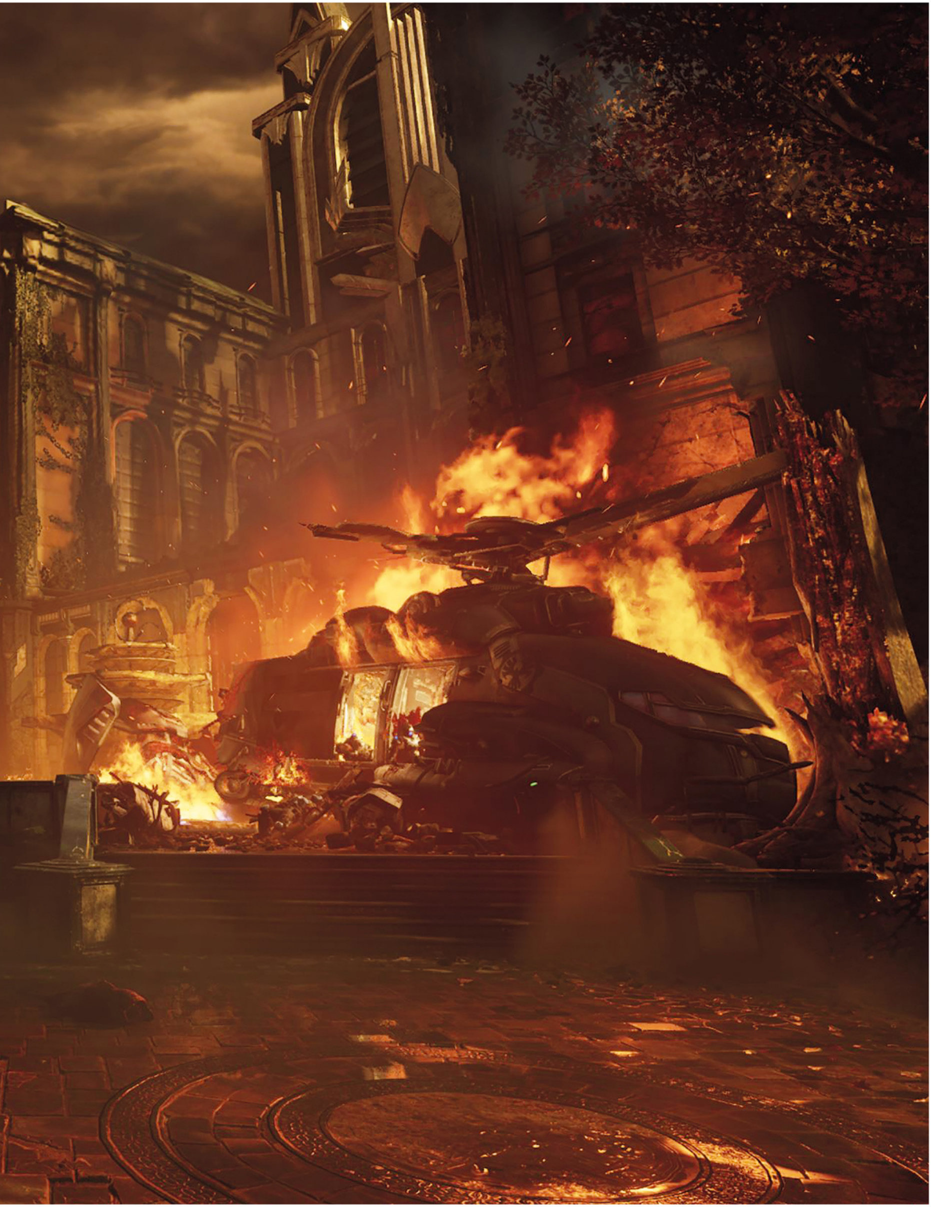




3

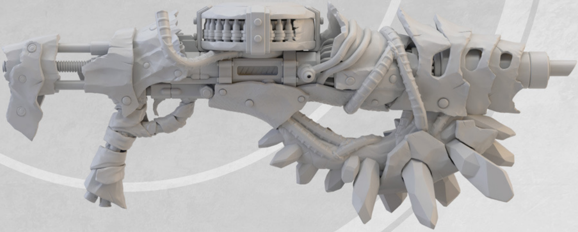
WEAPONS AND VEHICLES

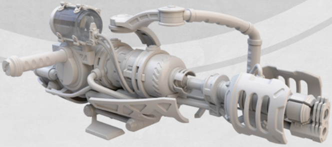
Gears of War has three main artistic elements: locations, characters, and weapons. Weapons and vehicles are closely identified with different factions, and become almost characters in their own right. One of our ambitions with *Gears 5* was to push this characterization even further. In addition to creating a new set of weapons, we created a new robotic companion in Jack. For the first time we are also seeing vehicles from the new COG army, as well as a unique Outsider Skiff. We explored that core *Gears* philosophy that every weapon and vehicle can become its own character while delivering on the gameplay and story needs of *Gears 5*.

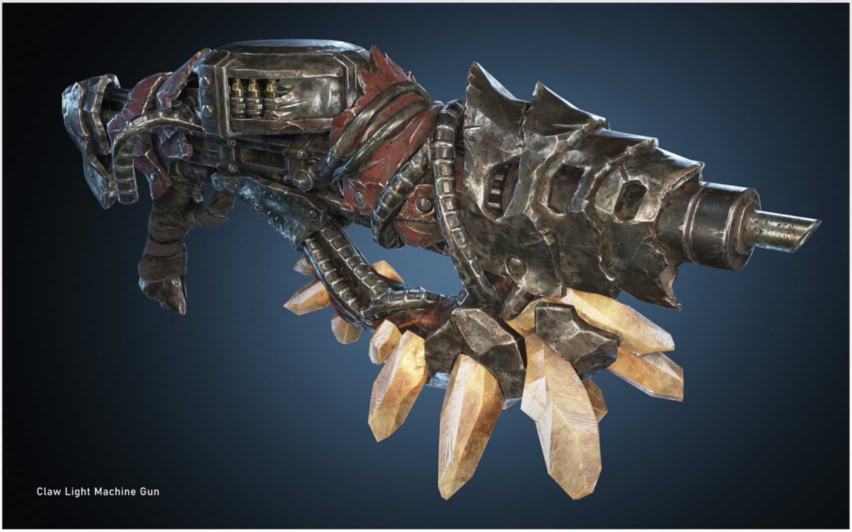


WEAPONS

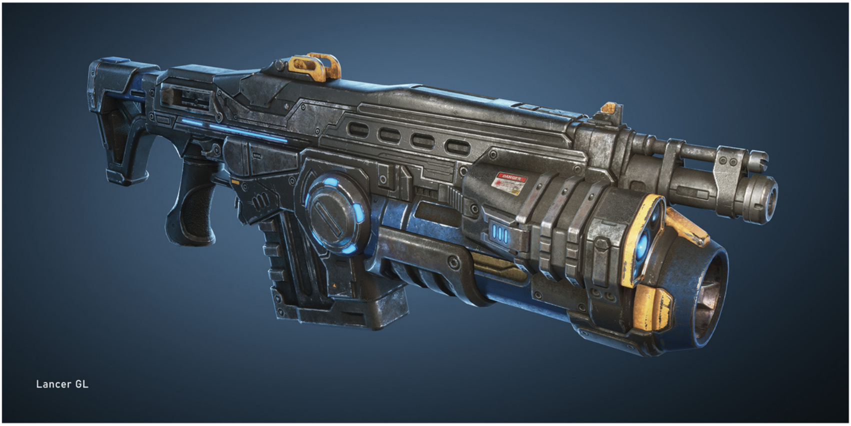
When introducing new weapons to *Gears*, it is important that they are easily identified by their faction's design language. *Gears 5* features new weapons from the COG and the Swarm, plus the extremely dangerous tools found in Sera's world. The Claw is the first ever Swarm-created weapon, with the crystals on its exterior similar to those seen on the newly evolved Swarm. A powerful but imprecise rifle, it's pieced together and fires erratically, sparking and sputtering like a bad muffler. A new version of the Lancer replaces the chainsaw for the first time with a precision grenade launcher, and takes its place alongside a new automatic COG pistol, the Talon. We also have a category of weapons that are essentially tools in the *Gears* universe, such as the Cryo Cannon—a weaponized device that sprays refrigerant in an icy take on a flamethrower.



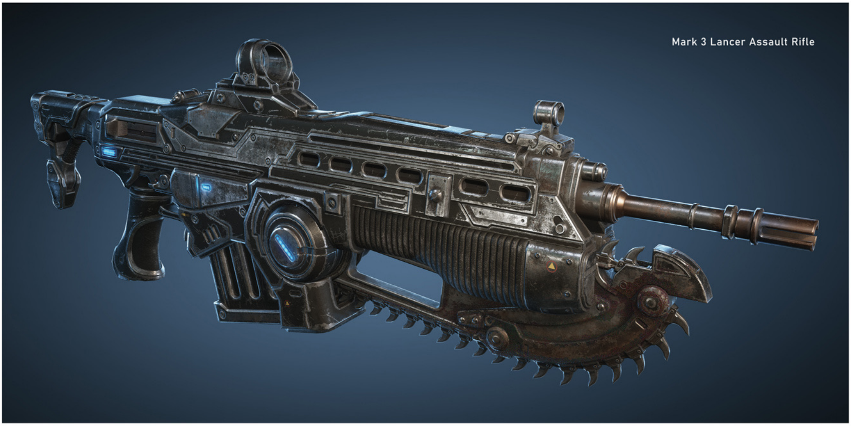




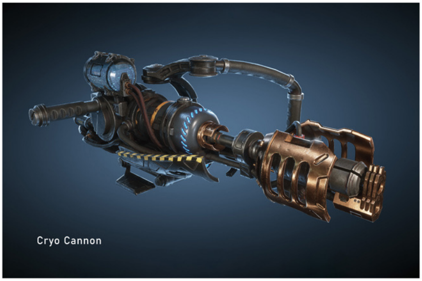
Claw Light Machine Gun



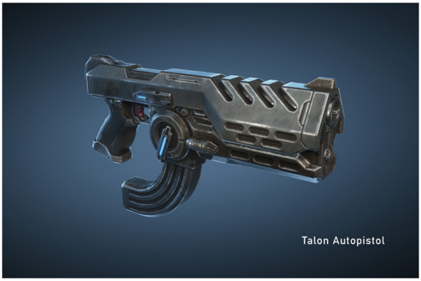
Lancer GL



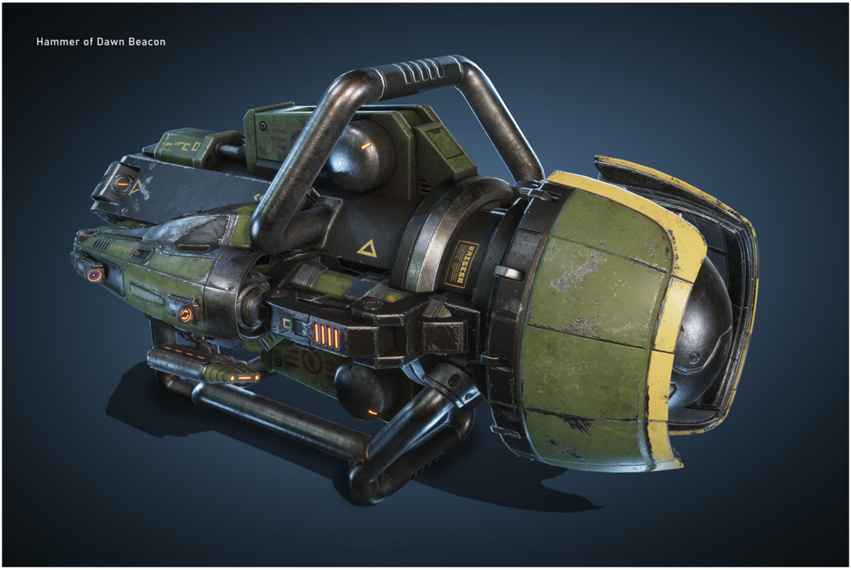
Mark 3 Lancer Assault Rifle



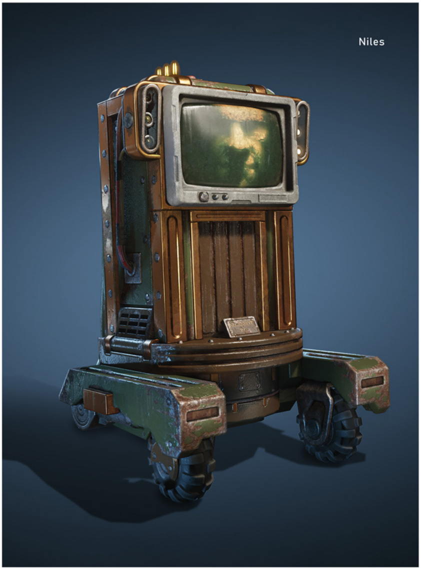
Cryo Cannon



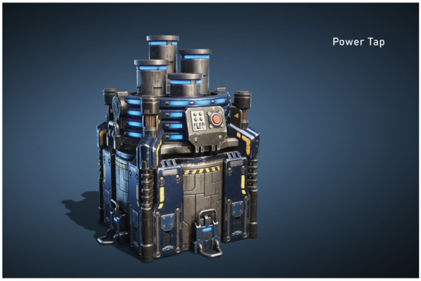
Talon Autopistol



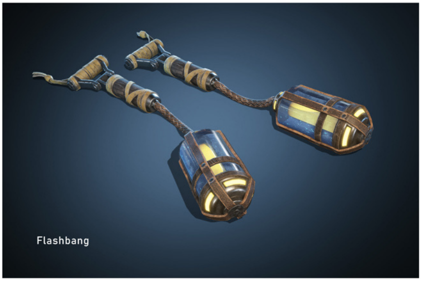
Hammer of Dawn Beacon



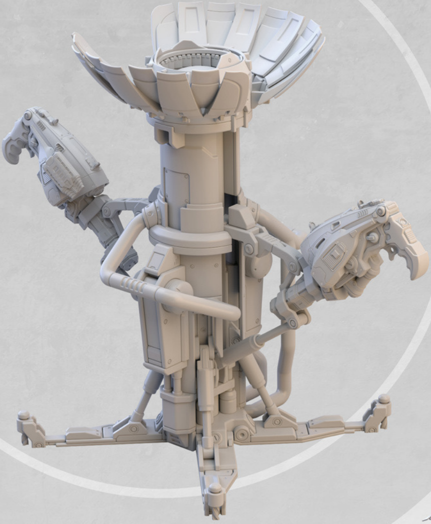
Niles

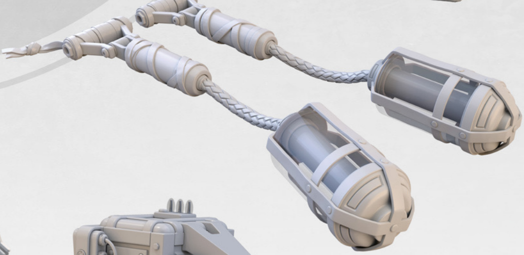


Power Tap



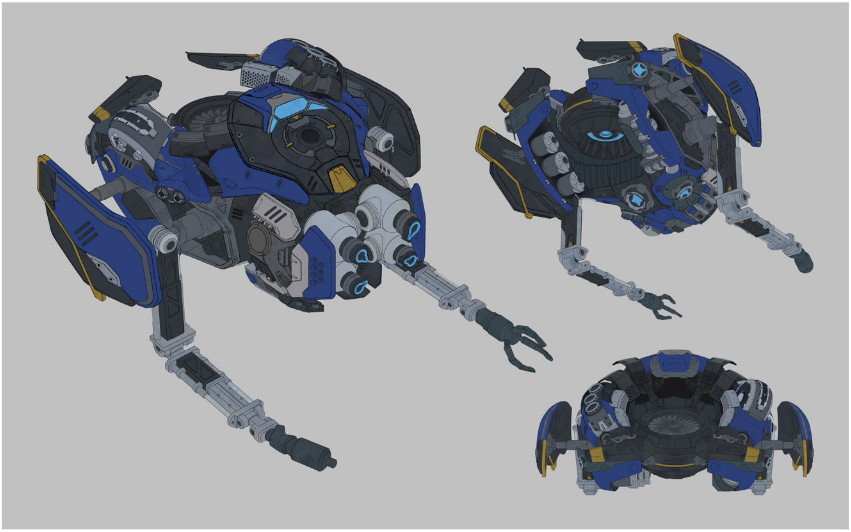
Flashbang

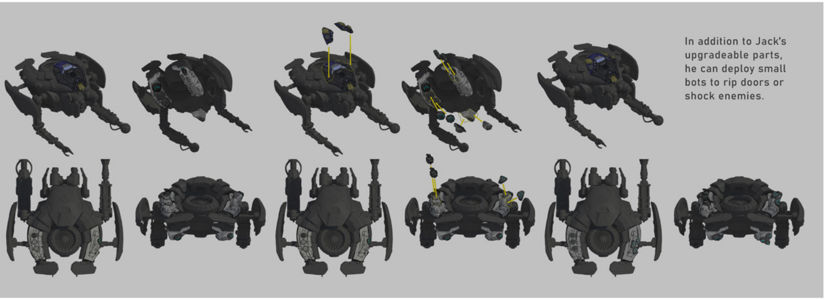




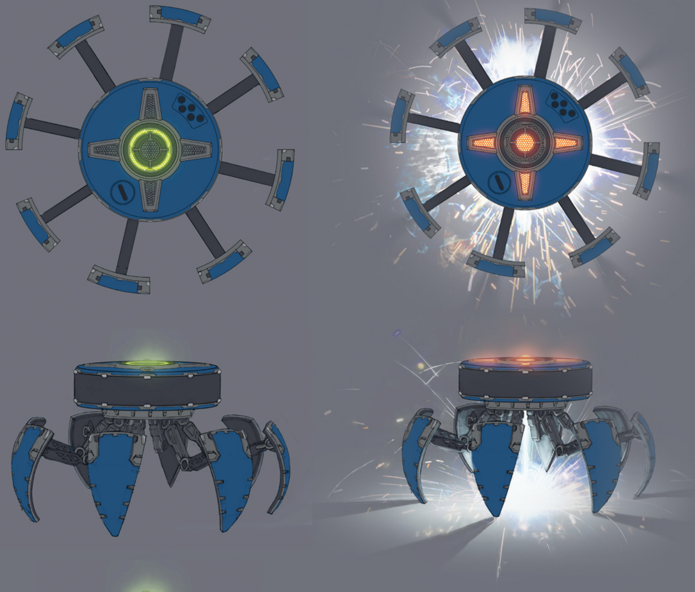
Gears has always featured a range of technology from across the world of Sera. *Gears 5* showcases items from different eras and points of origin. The Hammer of Dawn beacon is a fifty-year-old piece of UIR tech. The AI Niles's wheeled robot body is an almost century old forerunner to the new COG robots. The power tap is a new COG device used in Horde mode. The flashbang is a jury-rigged chemical grenade made by the Outsiders.

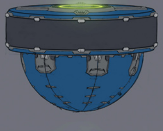
Jack





In addition to Jack's upgradeable parts, he can deploy small bots to rip doors or shock enemies.

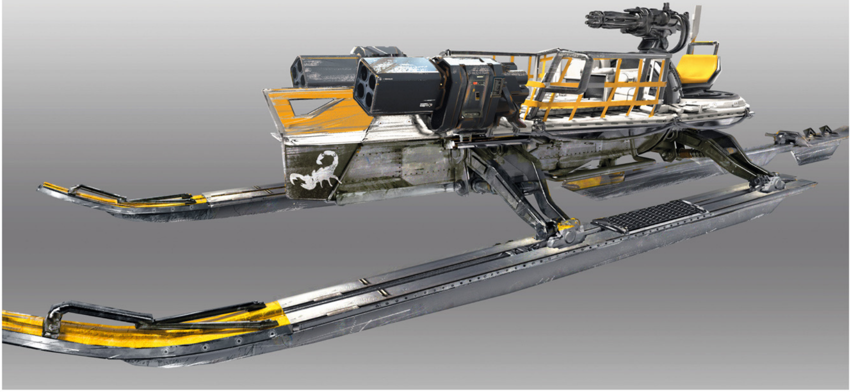


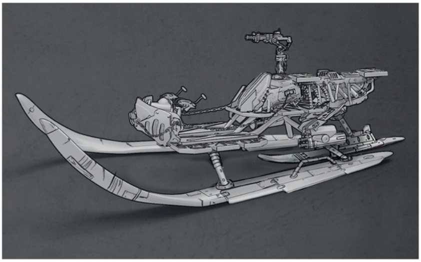


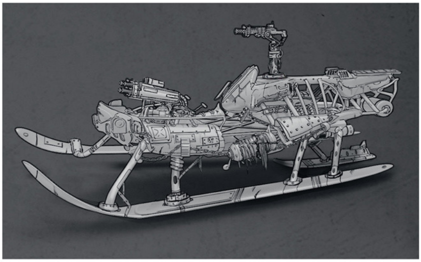
In past *Gears* games, Jack was a non-interactive character that played a mostly narrative support role. In *Gears 5* he's back and can be commanded or even controlled as a playable character in certain modes. Jack has a number of abilities that can be upgraded. We wanted to make sure he had a presence as part of the squad so we focused on adding elements that can animate and emote to showcase his personality.

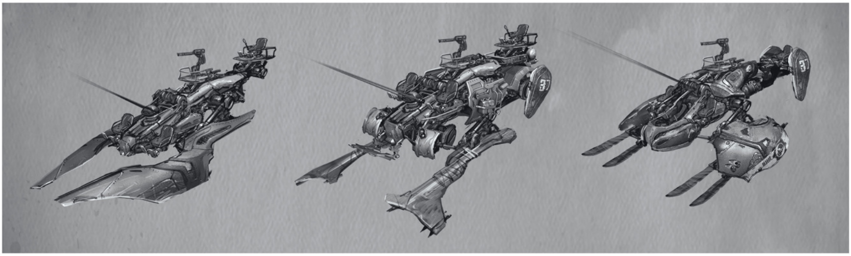
VEHICLES

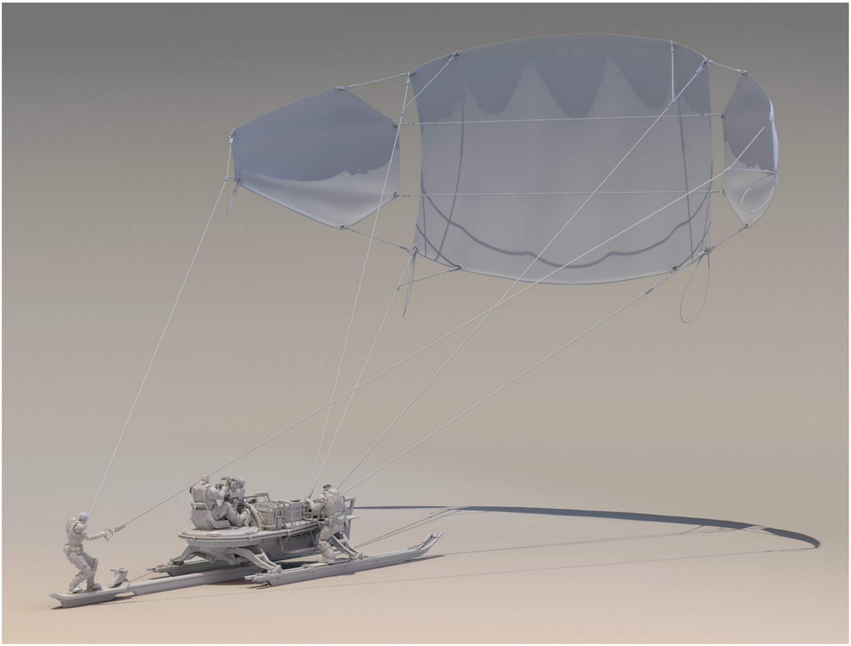
In addition to signature *Gears of War* military vehicles, players experience a new kind of vehicle: the Skiff. An Outsider creation, this unique sleigh is used to harness the wind and traverse the expansive Wilds. The deployable sail is controlled by the driver standing on the extended steering rudder. The navigator's seat allows them to spot distant points of interest. The design is inspired by sailing boats and catamarans, another example of the grounded sci-fi technology often found in *Gears* games.

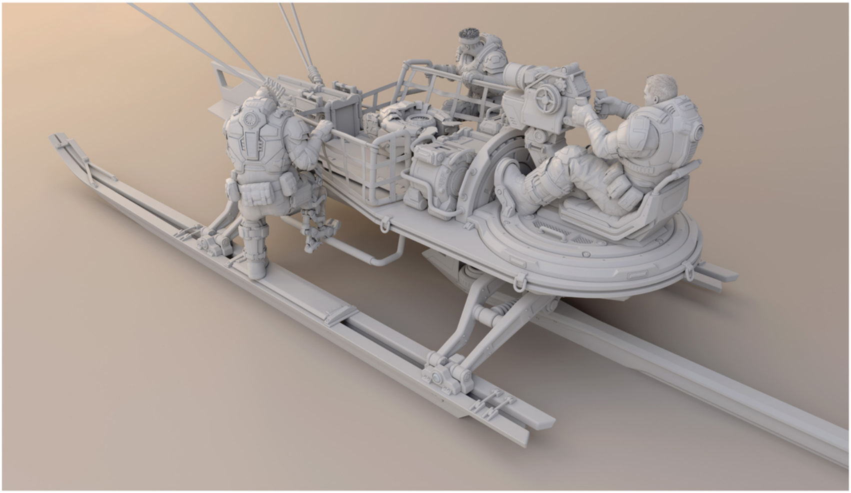


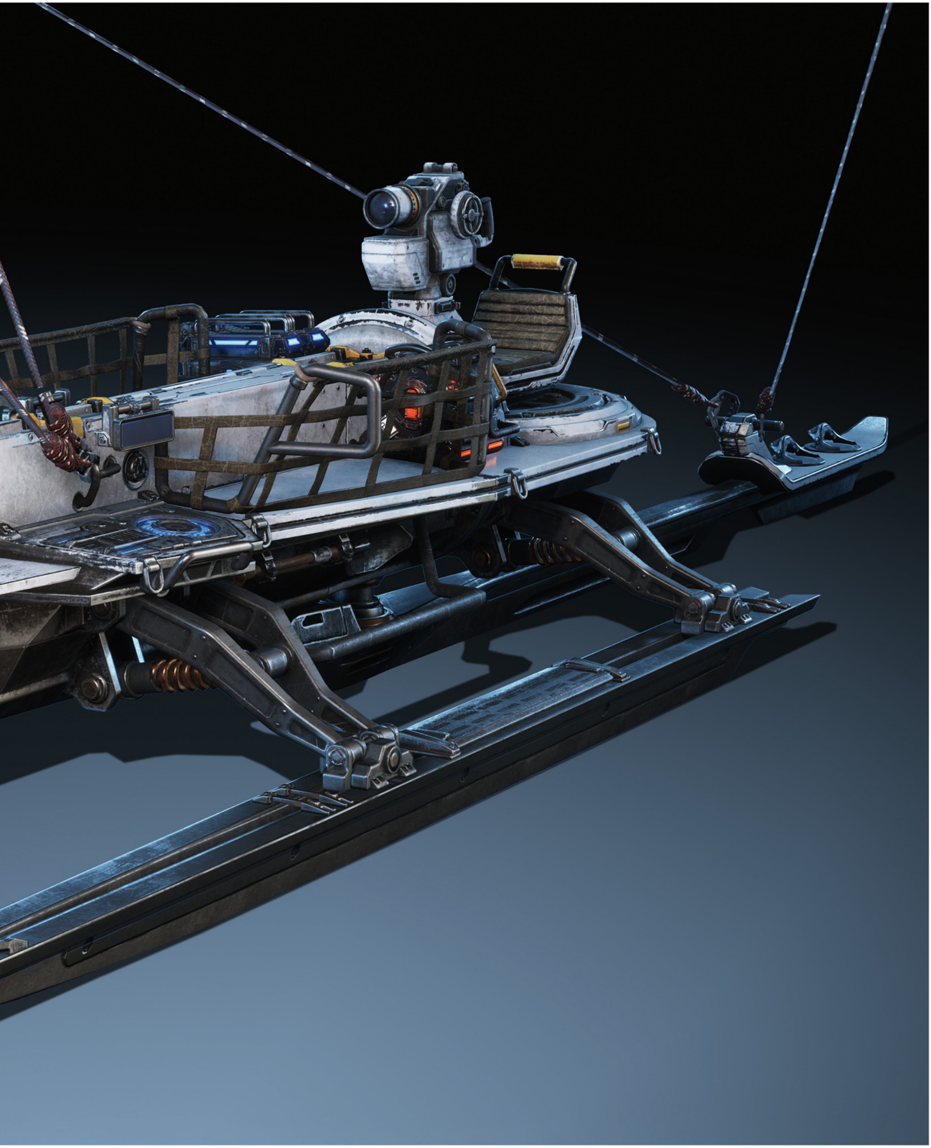


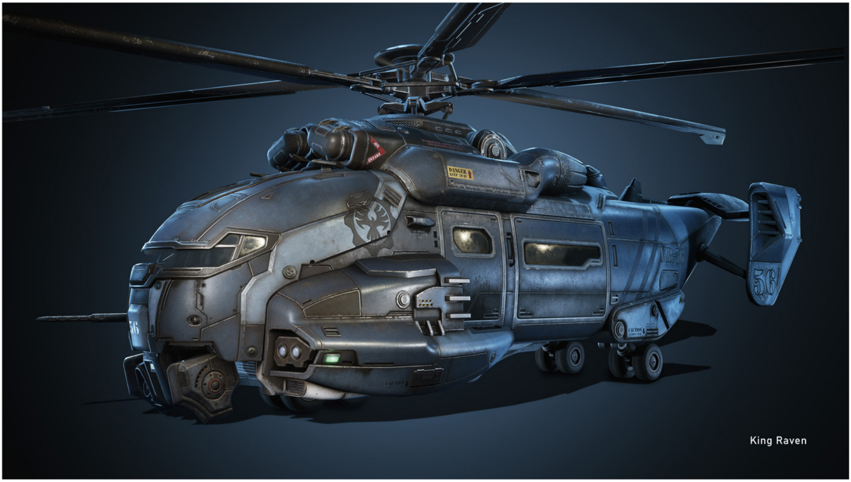




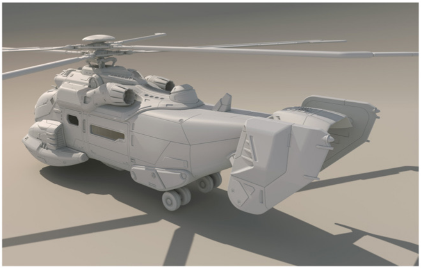


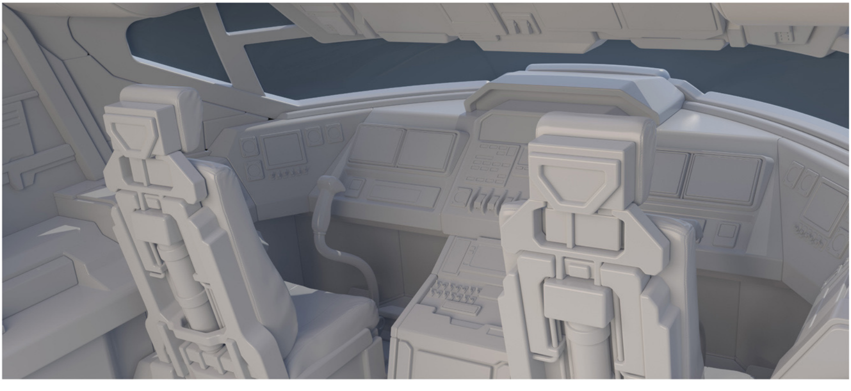


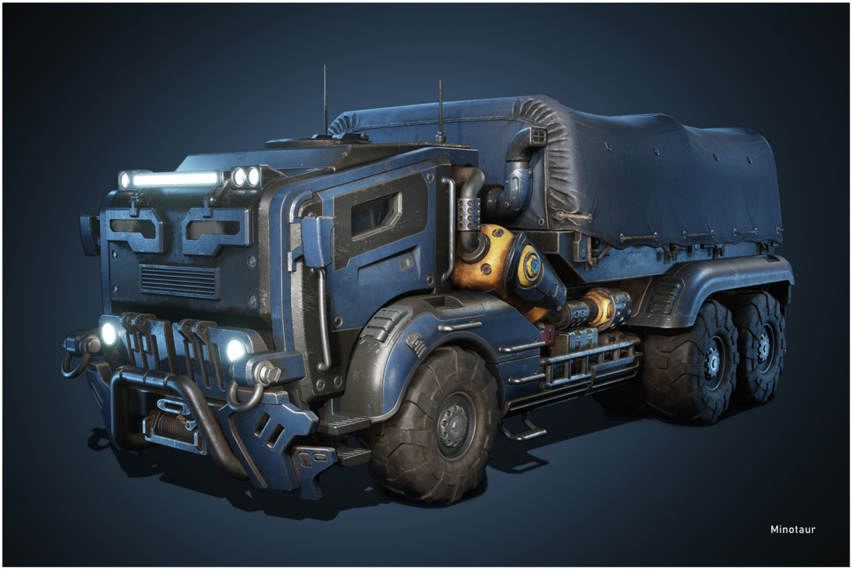




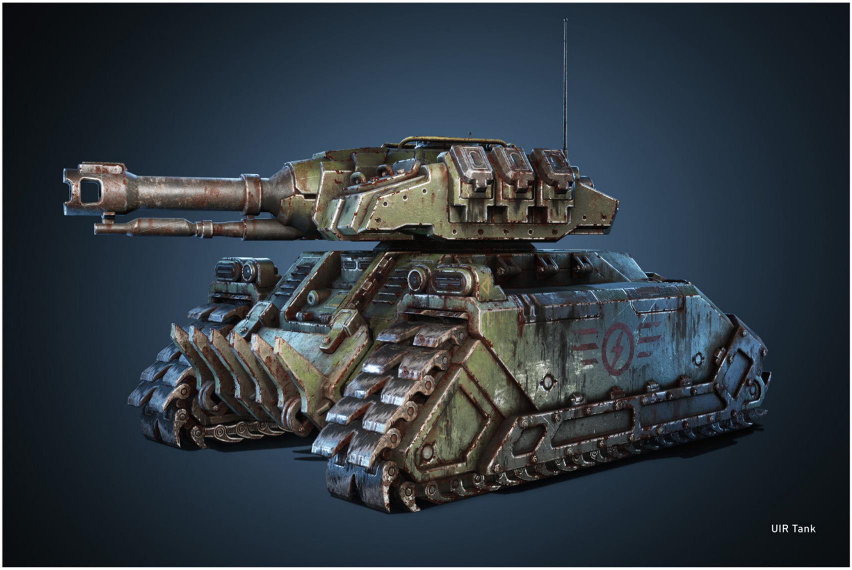
King Raven







Minotaur



UIR Tank

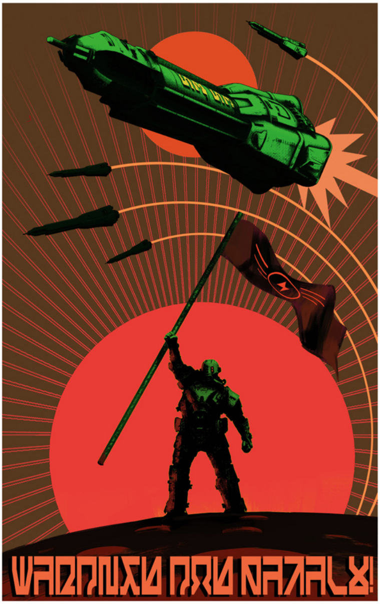
4

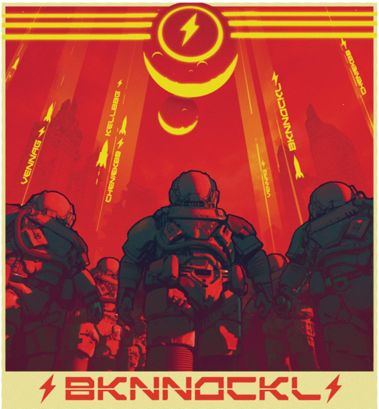
ILLUSTRATION AND UI

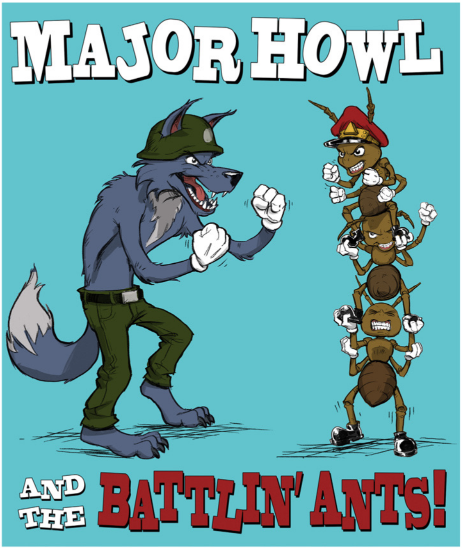
In addition to the art that makes up the game world and characters, there's a great deal of art that is featured in content like logos, brand style, and user interfaces. Illustrated in-game art adds texture to the world itself through paintings, graffiti, propaganda, and even book covers.

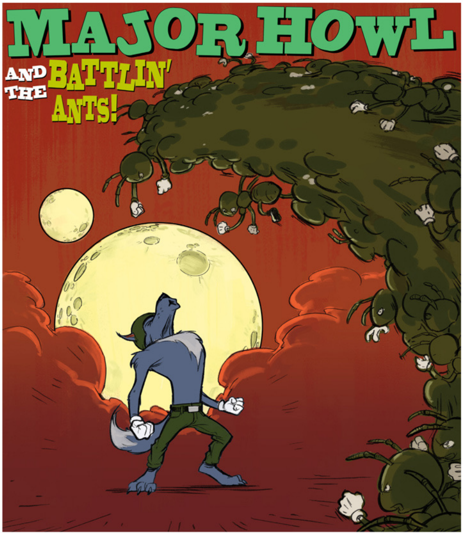
IN-WORLD ART

These UIR space program posters are modeled after old Soviet propaganda images.

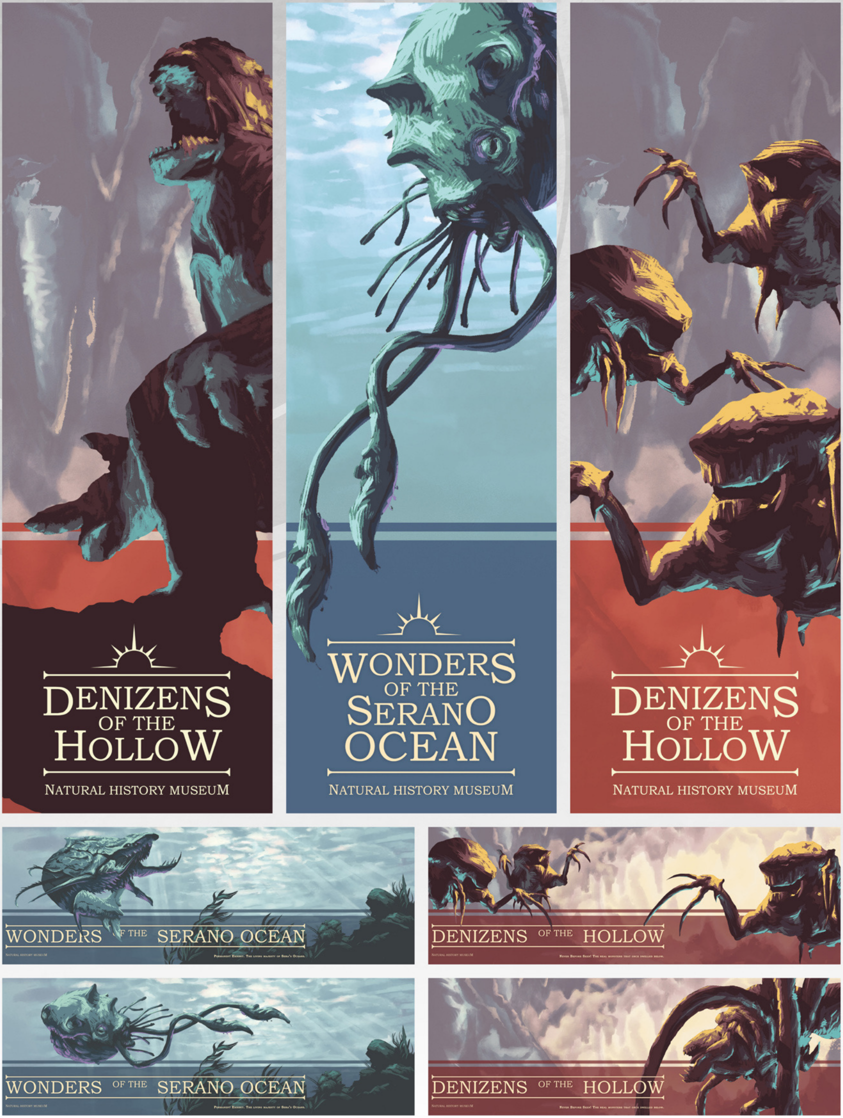





MAJOR HOWL
AND THE
BATTLIN' ANTS!


MAJOR HOWL
AND THE
BATTLIN' ANTS!

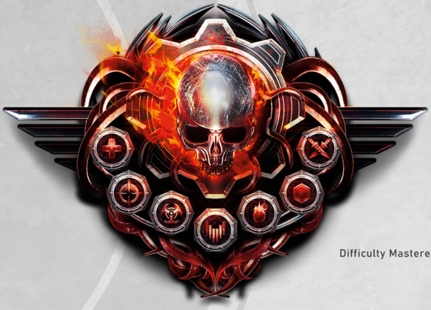
Mac, the Hivebuster, lost his young son to an attack by the Swarm. Major Howl was his son's favorite character, and Mac bears a Major Howl tattoo on his forearm to always remind him who he's fighting for.


DENIZENS OF THE HOLLOW
NATURAL HISTORY MUSEUM
WONDERS OF THE SERANO OCEAN
NATURAL HISTORY MUSEUM
DENIZENS OF THE HOLLOW
NATURAL HISTORY MUSEUM
WONDERS OF THE SERANO OCEAN
NATURAL HISTORY MUSEUM
Permanent Exhibit. The living majesty of Sera's Oceans.
DENIZENS OF THE HOLLOW
NATURAL HISTORY MUSEUM
Never Before Seen! The real monsters that once dwelled below.
WONDERS OF THE SERANO OCEAN
NATURAL HISTORY MUSEUM
Permanent Exhibit. The living majesty of Sera's Oceans.
DENIZENS OF THE HOLLOW
NATURAL HISTORY MUSEUM
Never Before Seen! The real monsters that once dwelled below.

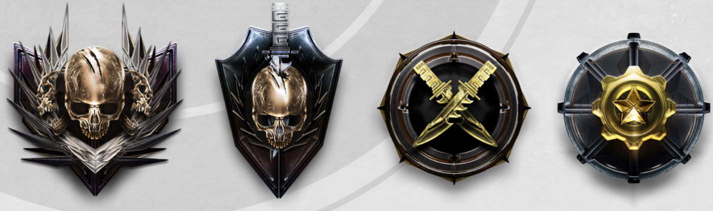
These banners can be seen in a multiplayer map called "New Museum," advertising the exhibits featuring Sera's bizarre and dangerous wildlife.

IN-GAME MEDALS

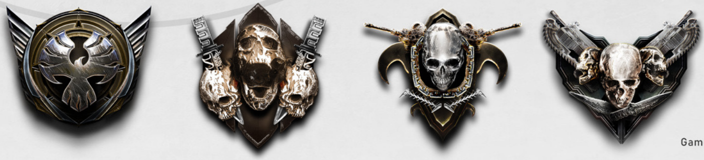
Medals are gained throughout the game's multiplayer campaign, showcasing player accomplishments. Each medal adds new elements to create a visual expression of mastery in the game.



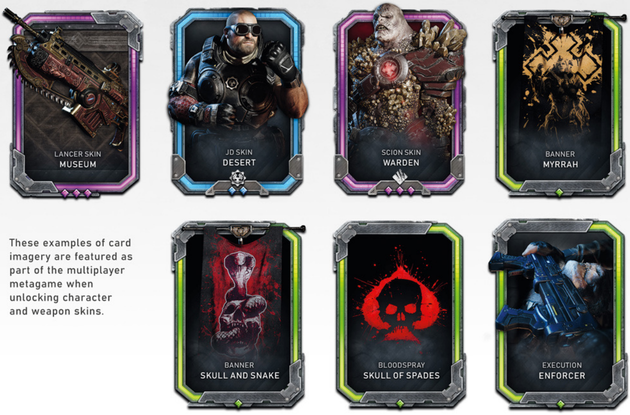
Difficulty Mastered



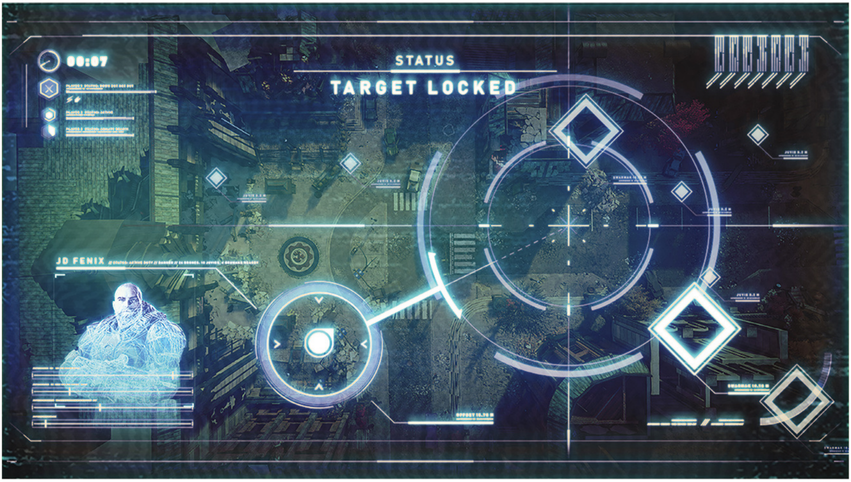
Medals

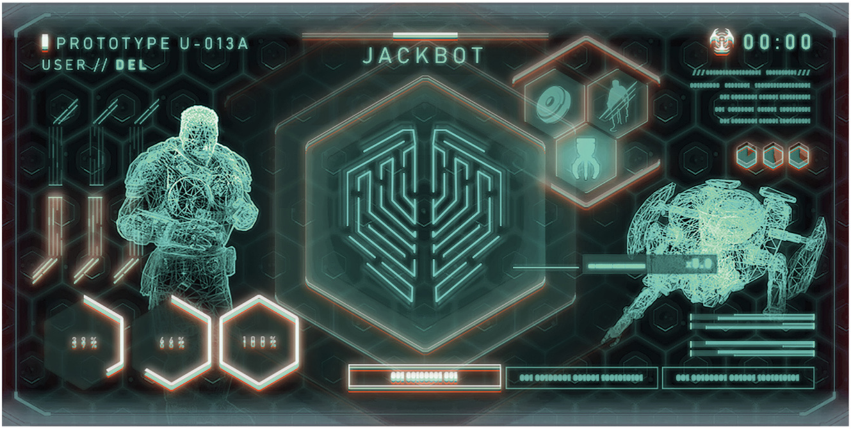


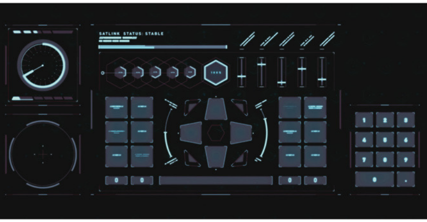
Game Modes


LANCER SKIN
MUSEUM
JD SKIN
DESERT
SCION SKIN
WARDEN
BANNER
MYRRAH
BANNER
SKULL AND SNAKE
BLOODSPRAY
SKULL OF SPADES
EXECUTION
ENFORCER

These examples of card imagery are featured as part of the multiplayer metagame when unlocking character and weapon skins.

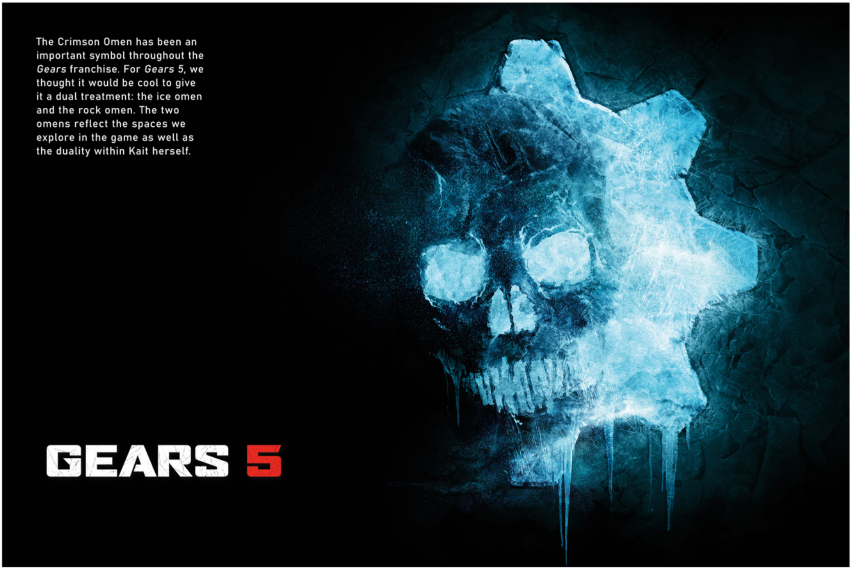

00:07
STATUS
TARGET LOCKED
JD FENIX


PROTOTYPE U-013A
USER // DEL
JACKBOT
00:00
33%
66%
100%

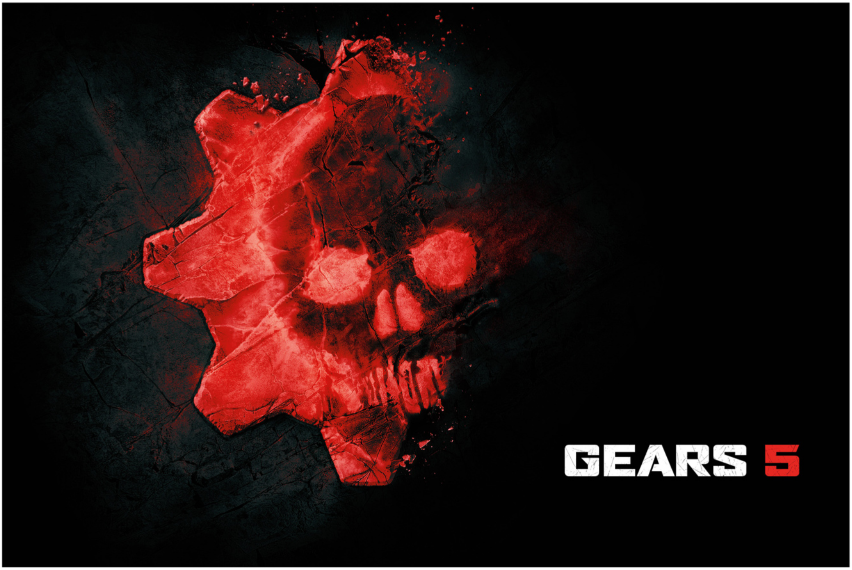

SATLINK STATUS: STABLE
100%

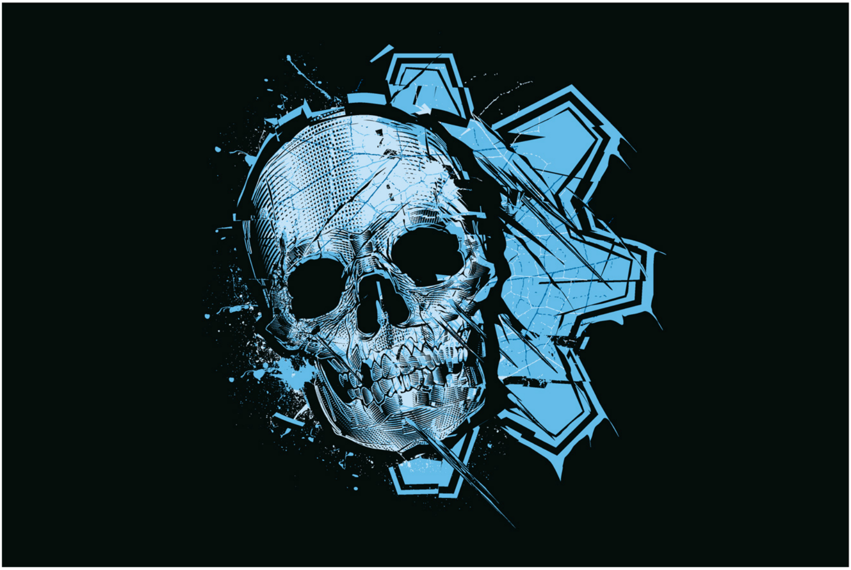
IN GAME UI

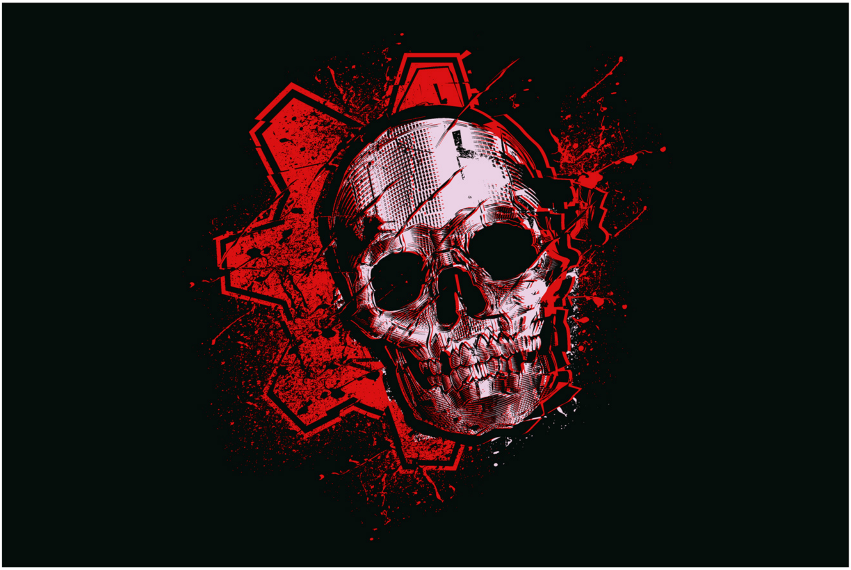
Throughout the game we see screens depicting important data. At the top is an image zeroing in on JD as the Hammer of Dawn fires. In the middle is the graphic featured on Del's arm-mounted Jack controller. At the bottom is a digital keyboard from Baird's lab.

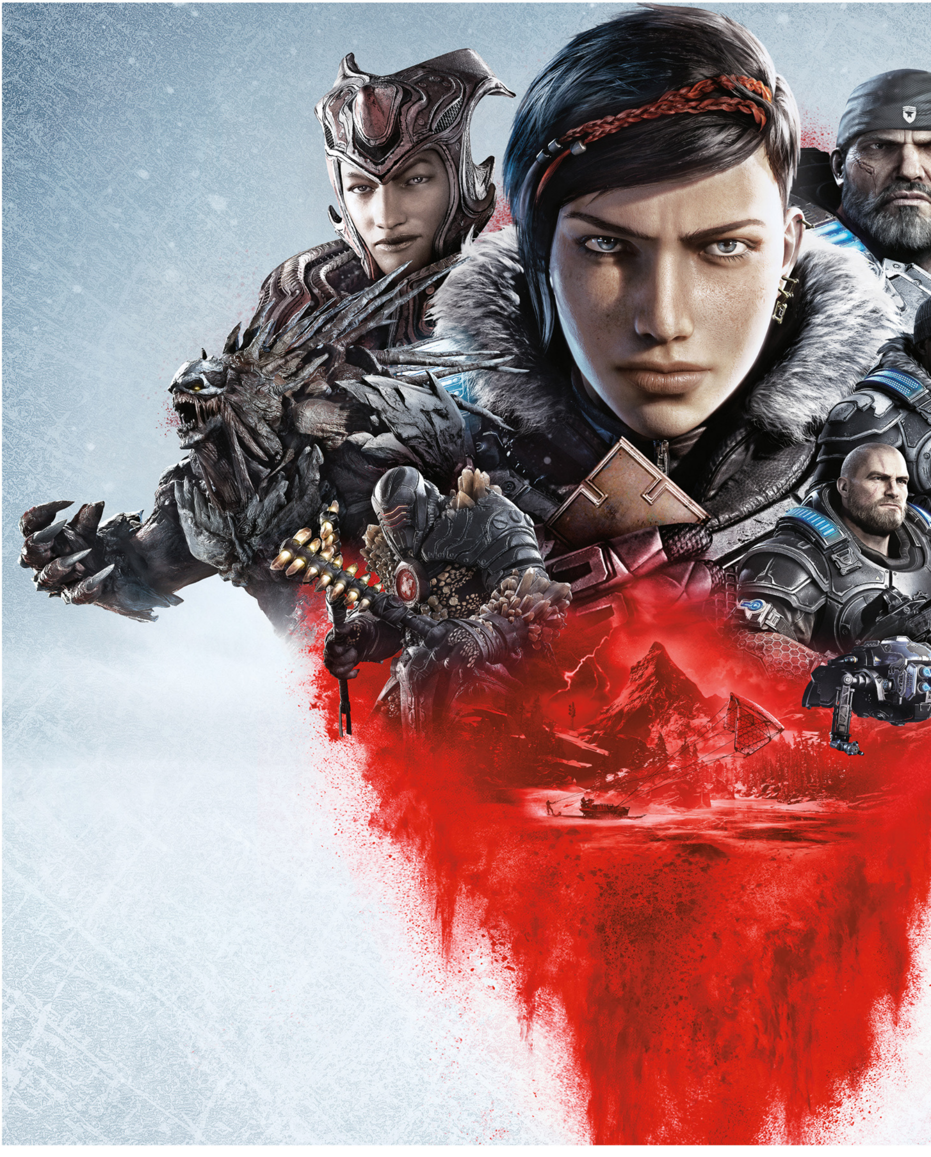


The Crimson Omen has been an important symbol throughout the *Gears* franchise. For *Gears 5*, we thought it would be cool to give it a dual treatment: the ice omen and the rock omen. The two omens reflect the spaces we explore in the game as well as the duality within Kait herself.



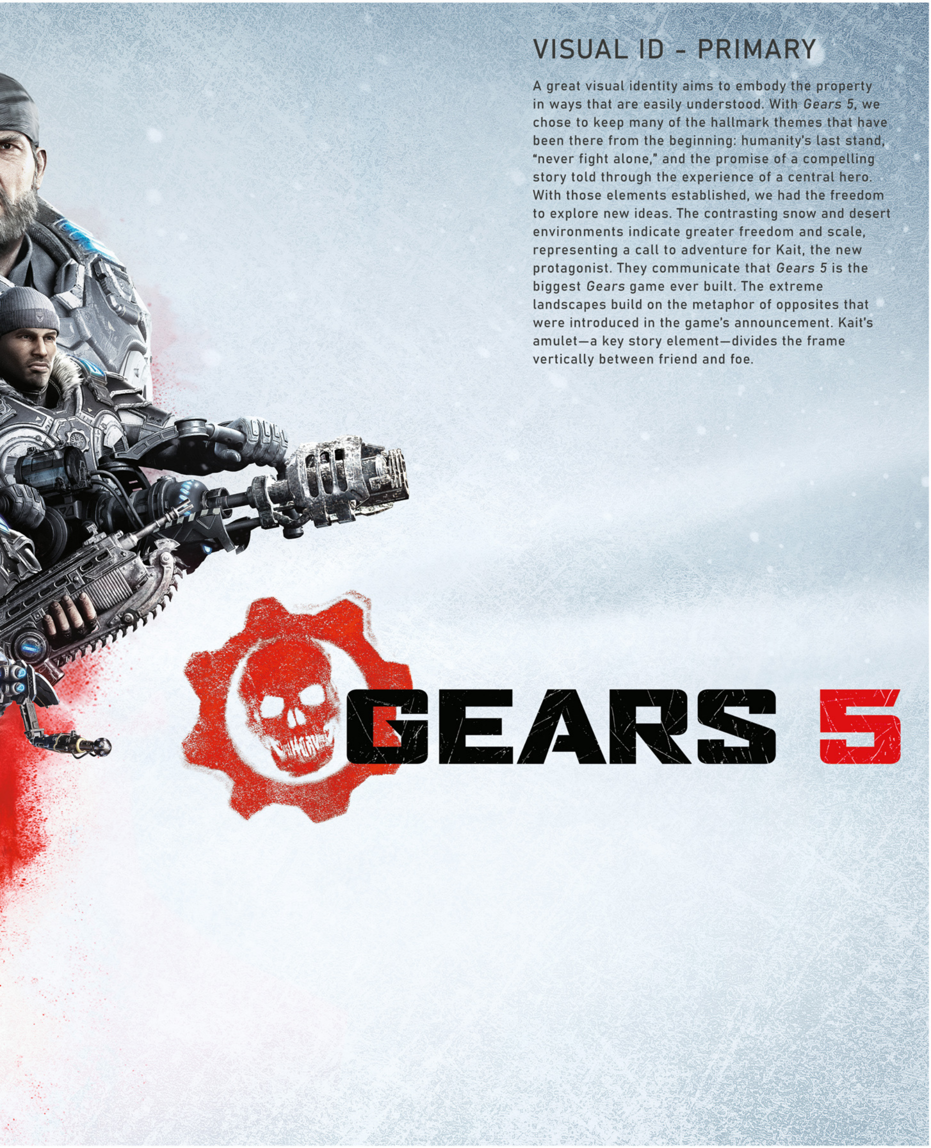




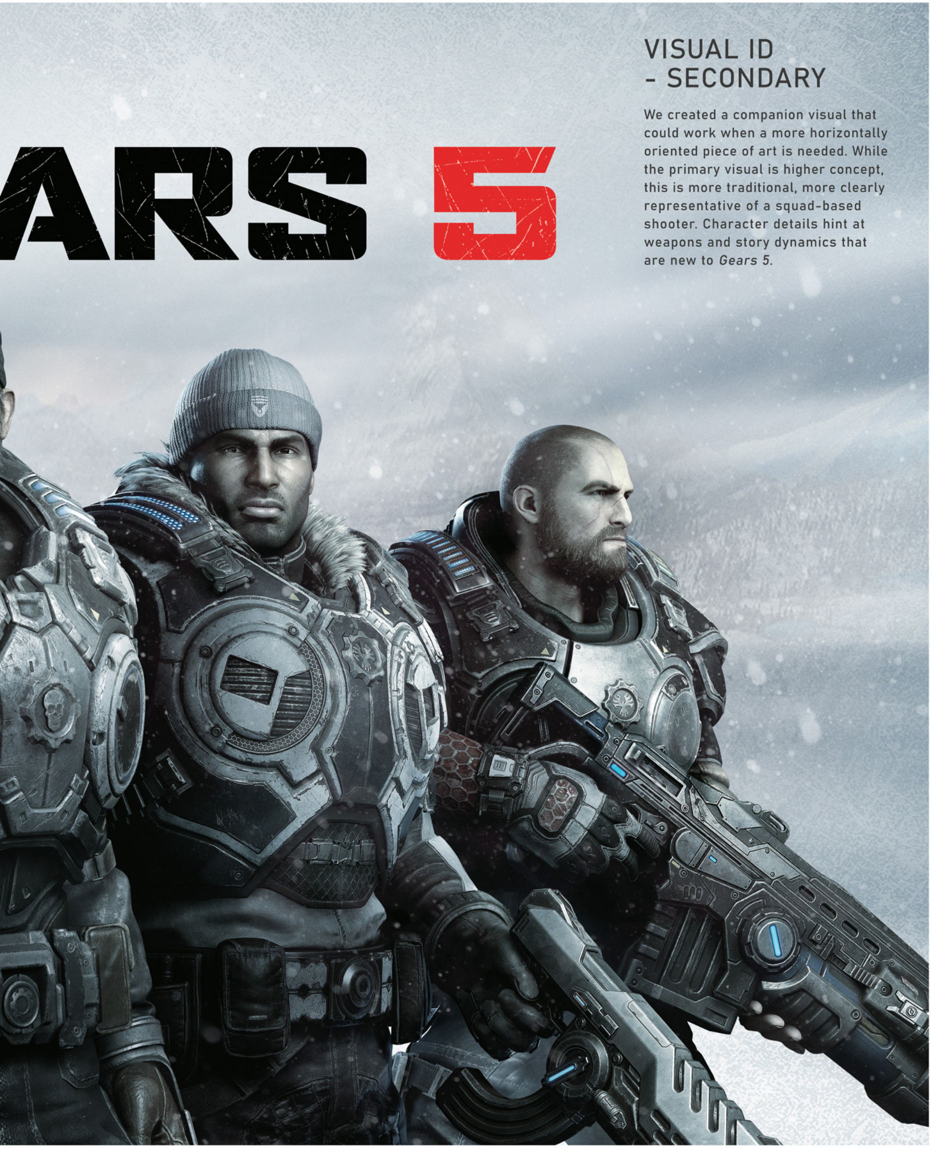


VISUAL ID - PRIMARY

A great visual identity aims to embody the property in ways that are easily understood. With *Gears 5*, we chose to keep many of the hallmark themes that have been there from the beginning: humanity's last stand, "never fight alone," and the promise of a compelling story told through the experience of a central hero. With those elements established, we had the freedom to explore new ideas. The contrasting snow and desert environments indicate greater freedom and scale, representing a call to adventure for Kait, the new protagonist. They communicate that *Gears 5* is the biggest *Gears* game ever built. The extreme landscapes build on the metaphor of opposites that were introduced in the game's announcement. Kait's amulet—a key story element—divides the frame vertically between friend and foe.



GEA



VISUAL ID - SECONDARY

We created a companion visual that could work when a more horizontally oriented piece of art is needed. While the primary visual is higher concept, this is more traditional, more clearly representative of a squad-based shooter. Character details hint at weapons and story dynamics that are new to *Gears 5*.

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associate art director
JAMIE McNULTY

technical art director
COLIN PENTY

WITH A SPECIAL THANKS TO THE COALITION ART TEAM

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BRAD SWEDER, GEOFF LESTER and the technical art team

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EUGENE SLAUTIN and the weapons and vehicles team

GREG MITCHELL and the cinematics team

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JOSH TRUSZ and the ui team

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KEVIN CHU AND the concept art team

MALCOLM ANDRIESHYN and the environment art team

STU MAXWELL and the vfx team

BONNIE JEAN MAH and the narrative team

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BEHAVIOUR INTERACTIVE INC.

SPLASH DAMAGE LTD.

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LARA RIPLEY

project manager
SABRINA MAH

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THE ART OF

GEARS 5

Over 200 pages of gorgeous art that delves into the characters, settings, and equipment of *Gears 5*—all collected in a full-color hardcover tome!

Don't miss this opportunity to peer into a rich collection of creativity that catalogs the enthralling world, captivating characters, and distinctive weapons of *Gears 5*!

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GAMES / VIDEO & ELECTRONIC

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XBOX GAME STUDIOS